

The Largest Circulating Writer's Magazine

WRITER'S DIGEST

100
Different
Markets
in Every
Issue!

December, 1932

How to Write Western Stories Without Going West of Philadelphia

By Hamilton Craigie
Author of 54 Western Stories and Novels

"Me? I've Always Wanted to Write"

By Thomas H. Uzzell

How to Use Melodrama

By Minna Bardon

The Plagiarist

By H. Bedford Jones
The most successful pulp paper writer in America

Trade Journal Notes

The Writer's Market Department

THE NATIONAL LITERARY BUSINESS MAGAZINE

20¢

Thirty-Three Sales in Four Worst Depression Months!

Qualifications

Graduate, University of Minnesota; one year Law School, University of Missouri; Post Graduate Fellow, Harvard College; Post Graduate Fellow, Columbia University; Special student, University of London, England; Three years European travel; Member writing staffs: *Minneapolis Tribune*; *New York Sun*, *London Standard*. Washington Correspondent: *Everybody's Magazine*; Fiction Editor, *Collier's Weekly*; Managing Editor, *Nation's Business*; Editor, *Travel Magazine*; Special lecturer on fiction writing, Columbia University.

LITERARY WORK

Financial publicity, J. P. Morgan & Co. Short stories published in *Saturday Evening Post*, *Collier's*; recent sale to *Woman's Home Companion*; also stories in minor magazines. Articles in *North American Review*, *House Beautiful*, *American Golfer*, *New York Times*, etc.

TEXTBOOK

"Narrative Technique," authoritative work on construction of short stories and novels for six years; used in leading colleges, and selling steadily every year.

How's that for a record for a comparatively small group of beginning writers? Beginners, mind you, men, women, interested chiefly in mastering the fundamentals of our art who are selling as part of the process of learning! Fame, fortune lie still ahead of them all but they'll catch up if they Editors of the *Pictorial Review*, *Good Housekeeping*, *North* finish their training with me.

American Review, *American Mercury*, and others, have shown their approval of my methods of instruction and collaboration by accepting these thirty-three stories. Would you like to see what one of them is like? Watch, then, for "Some Thar Be Whut Call Him God" in a forthcoming issue of *Pictorial Review*, by Allen Lane. Mr. Lane profited by my guidance in every step of writing this powerful story.

The current *American Scholar*, national Phi Beta Kappa Quarterly, contains an article by me on "Literary Technique in Practice."

Why not invest in yourself as a coming writer and in me as a literary guide who knows his business? How to start? Let me see some of your writing. Send me a manuscript, rejected or not doesn't matter. Let's have a look and discuss what we find to your advantage. If you accept this suggestion, here's what you'll get:

1. **The reason for rejections!** The truth behind the rejection slip or editorial letter—honestly, accurately stated. An appraisal of your idea, handling of the plot, psychology of your characters, suspense and style.

2. **Constructive suggestions!** How your idea should have been handled, a complete replot of it, if only for illustrative purposes, if your idea is worth anything at all.

3. **Vocational guidance!** I'm as much interested in you as in your manuscript. I'll talk about your career as a whole; I'll give you a chance to ask questions.

My fees for a first review of your work are not large. I make it easy to become acquainted. My charge is a minimum of \$5 for each manuscript and a dollar a thousand words for excess over 5,000. Write for particulars and my free pamphlet, "How I Work With Writers." Ask any questions you wish. I'll answer. It's your move.

THOMAS H. UZZELL

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THE FORUM

DEAR EDITOR:

Please let me congratulate you on acquiring Harriet Bradfield for your "New York Market Letter" department. Aside from the real value of her material, which is both peppy and accurate, my own appreciation goes further.

Several years ago I sent Miss Bradfield a story, hopefully. She was editing one of the pulps, then. She returned the story . . . but with a pencilled comment on the margin. Knowing how busy editors are, I felt that for her to take that much trouble was something of an omen. Accordingly, with her comment in mind, I re-wrote the story . . . and thereby made my first sale!

HELEN J. BOWMEN,
Lincoln Park, N. J.

DEAR EDITOR:

You have no idea how much I look forward each month to my copy of the WRITER'S DIGEST! I only began writing for publication in May of this year and have already sold more than twenty articles and received checks amounting to almost \$300.00! Most of my contacts I made after having learned about their needs through your magazine.

BEULAH FRANCE, New York City.

DEAR EDITOR:

While attending a national convention one morning, I was bored and looking for a boon companion of sorts to do almost anything except listen to round table discussions.

I saw a slim, blonde, very attractively dressed woman, reading a copy of the November WRITER'S DIGEST, I asked the lady if she was a writer.

"But yes," she said, "and you?"

Like a dog out wolfing for meat, I felt that her Garbo-like hair, her German accent, her simply tailored form-fitting clothes, and the trace of mascara on her eyes spelled celebrity and an interview possibility. At any odds, the woman was much too distinctive in appearance for the lobby of a hotel in a provincial city. I mentioned that fact.

She smiled.

The lady, it so happened, had made her reputation by observing what went on in hotel lobbies . . . being the author of "Grand Hotel," etc., etc., and the inspirer of the flood of movies, and books that imitated her central idea in "Grand Hotel."

It was a lot of fun talking to Vicki Baum and I sold my interview with her that same day. What I didn't write in the interview and what DIGEST readers may like to know was how Vicki Baum came to write "Grand Hotel." Here's the story in her own words as I took it in short hand:

"Oh, it was so long ago, I was only a girl of fifteen and I was playing a harp on the stage. We tramped from town to town, playing mostly in villages.

"These little villages depressed me. Usually

WE'RE IN THE MARKET NOW!

Always conservative, we do not brag about sales. We prefer to let results speak for themselves. These are self-evident when our sales record is such that we are able to form our own publishing firm— *Carlyle House* —and in times like these!

The field for new writers was never better; agents as well as publishers are ceaselessly seeking new talent to develop; and we have enough faith in new authors to support our judgment with substantial investments. Books taken by *Carlyle House* are published on a regular royalty basis, NOT at authors' expense. See page six for the first—

Carlyle House offering—the book of the year for writers!

We operate an international literary agency in close touch with American and European markets. Stories and articles of all types receive detailed criticism and exhaustive marketing service at the nominal rate of \$1 for each 4000 words. Up to 8000 words, \$2; up to 12,000 words, \$3; and in the same ratio up to 60,000 words. Poems of all lengths receive the same service at 50¢ each.

Manuscripts over 60,000 words in length take a standard fee of \$15 for reading, revision advice, and placement service.

Commission on all sales, 10%. Criticism fees are refunded when material is sold, even though our advice made the sale possible.

The International Publishing Service Co. continues its regular sales service independently of *Carlyle House* (to which books may be submitted directly) but will take particular care to meet the requirements of the publishing firm and to develop new writers for it.

INTERNATIONAL PUBLISHING SERVICE CO.

307 FIFTH AVENUE

(Affiliated with CARLYLE HOUSE)

NEW YORK CITY

Writer's Digest is your best introduction when writing advertisers.

there was a factory, a church, and nothing else. The entire lives of the people in that town were completely tied up between the factory and the church.

"They had nothing else. Work and pray. Work and pray. There were no ambitions, no drama, no life.

"Because of bad weather once, we spent three or four days in one such little town. Between the rain and the people I got what-do-you-call-it, fits.

"That night on the stage I was playing my harp, when I looked out over the audience and saw a man staring at me. Throughout the performance he sat and stared or glared,—I wasn't sure which,—straight at me.

"For a long time that man's face remained in my mind. He reminded me of the wretched life of those drab town folk with their eternal shuttling between church and factory. So I tried to imagine what would happen to a man in that town who tried to be different.

"I wrote a novel about it which a German magazine published. But still I didn't feel that I had rid myself of that man's character and what it might mean.

"So I wrote another novel, and sold it, about the same man. This time, I started with his engagement and let him leave the little town for bigger things, only to get disillusionment.

"Still unsatisfied and feeling that I had failed to bring out what I saw in that man's face, I started a third novel in which I planned to what-is-it-you-say, let the man "go to town" and get a few days or weeks of glorious happiness before his death. I wanted this small town, pent up man to come to the big city and turn himself loose.

"While I worked on this novel, off and on, many years passed. I became the highest paid writer in Germany. But I still carried with me my unsung character.

"Then one day in Berlin, I read an item in the newspaper. A man and a woman had come to a fashionable hotel together, registered, and taken a bed room and parlor. Going to their rooms, the woman went to the bed room to change clothes, and the man sat in the parlor reading the newspaper. A second story thief climbed the facade of the hotel, darted into the bed room, and attempted to rob the woman. She screamed and the man rushed in, grappled with the thief, and threw him bodily out the window.

"The thief died from the fall and the next day the papers were full of the courage of the man, and editorials were written in his praise. The thief was proven to be a world-famed jewel thief wanted in a dozen countries.

"All was fine, but the *next* day the papers came out with extras that the man was not married to the woman he was with, that his own wife had that day filed divorce proceedings, and that the husband of the woman whom he was with had challenged him to a duel.

"So I thought if this was happening all in one room, what might be happening in all the other rooms. I combined that idea with the man's face that remained in my memory and wrote "*Grand Hotel*." The man of course became Kringelein who came to the big hotel in a big city to have a once-in-a-lifetime fling after his bitter years in the town.

"The movies paid \$60,000 for the screen rights."
CECIL MORTON, Cicero, Ill.

\$5.00 CRITICISM—YOURS FOR A POST CARD

"Bob" Davis, famous Munsey Editor, says:—"If Kenneth MacNichol will teach others to write one-half as well as he himself writes, the standard in magazine fiction will be lifted 100 per cent. Out of 25 short stories and 7 novels submitted to me by Mr. MacNichol, I bought 22 of the former, and 6 of the latter. He is a writer, a teacher, and a thinker."

Edward J. O'Brien, Editor of the *Best Short Stories* series of volumes, says:—"I know of no other writer whose work has averaged so high in real literary merit."

Writing since 1909—most recent work published in 1932.

Teaching others to write since 1924—students' work has appeared in most leading American and British magazines.

Yes, I want to get in touch with writers who *can* write—whose work, carefully examined, shows a fair measure of promise.

No obligation—but those who can qualify will be offered thorough *professional* training in fiction writing: *personal* assistance leading, very likely, to a life time of literary success.

I am *not* interested in selling criticism, or a "course of study" to those without ability. So when you send your manuscript, 5,000 words or less with return postage only, you will get an honest opinion about it.

Or mail a post card for a little booklet, "*Let's Get Acquainted*." It may prove to be an open door into the magazines for you.

KENNETH MACNICHOL

1776 Broadway

New York City

Kenneth MacNichol—B. 1887. Au. of "That Kind of a Man," Munsey, 1919; "The Night Shift," (do.), 1919; "The Twenty-seventh Story," Street and Smith, 1920; "The Will to Serve," Putnam, 1920; "Freight," Methuen, 1923; "Between the Days," Blackwood, 1925; "The Nose of Papa Hilaire," Blackwood, 1925; "The Piper of Kerimor," Blackwood, 1927; "The Technique of Fiction Writing," Albion, 1929; Forthcoming: "An Idiot Looks at It," 1932. Plays, "Pan" produced, 1917-1918; "The Faerie Fool," 1918. Contributor to Blackwood's, Eng. Review, Mercury, Challenge, Harper's, Century, Forum, Collier's, Pictorial Review, Munsey's Red Book, Blue Book, Argosy, All-Story, and numerous other American, British and French magazines and periodicals.

—*Who's Who in Literature.*

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Ten years member editorial staff and regular contributor to *American Magazine*. Lecturer in charge of Fiction Writer's Workshop, College of the City of New York. Additional details "Who's Who in America."

M. K. Wisheart

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DEAR EDITOR:

You asked me to send you a copy of my book when it came out and here I've been thinking that everybody knew the Great American Novel had been out since September 30. At any rate, I'm getting even with you by having a copy sent you which I demand that you read.

It is my first novel and from the dead leaf way I feel now, I think it will be my last.

The book stands exactly as I typed it the very first time.

Walter Winchell said in his column that "an old maid in Washington had written a book about Senators that was causing a furore on 'the hill.'" Am I burned up!

Why I even cut bangs only yesterday to make me look older and more sophisticated and imagine my dismay to find that I look more than ever like Alice-in-Wonderland on a bat.

I met Mr. Smith, the present of my publishing company, when I was in New York and he is quite the most charming man I have seen in many moons.

After reading my book, everyone is disappointed that I'm such a Prunes-and-Prisms person. Would you suggest gilding my finger nails or something like that? I may even go in for black velvet in a big way. One interviewer in New York insisted on my giving her a statement on "How to catch men and hold them." If I knew that, would I still be Bett Hooper?

I'll write you about my Hollywood experiences as requested, but if Hollywood is any crazier than Washington, it will have to go some. I'm accustomed to "yessing" Moguls so I should go over big out there. Besides, how do you know that I am a nice, little girl? Someone will come out next and say that I am "wholesome" and there will be something doing.

BETT HOOPER,

201 2nd St., N. E.,
Washington, D. C.

Miss Hooper is the young lady mentioned in Mr. Ray Long's article in August *WRITER'S DIGEST*. Her book is good, solid, lusty humor. The many illustrations by Flagg look more like rough and ready political cartoons than the work of a master. The author, four times secretary to four Senators discusses Washington and life as an attractive secretary sees it.—Ed.

DEAR EDITOR:

Please publish the following statement of our manuscript market's needs:

Home Digest, monthly, The Wadsworth Company, Book Building, Detroit, Michigan. Authoritative health articles, 1,000-word limit, 2c; paid upon publication. Reports in three days.

W. D. RAY,
The Wadsworth Company.

DEAR EDITOR:

Dell Publishing Company, Inc., 100 5th Ave., N. Y., announces that hereafter they will purchase first American serial rights only with the understanding that they be consulted in the sale of second American serial rights.

Where second American serial rights are offered to competing magazines, this procedure will be terminated with that particular author.
C. W. Mowre, Editor.

In other words, you can no longer get away with the practice of selling an original story to Dell, and then after its publication sell second rights to a reprint pulp magazine owned by a competitor to Dell such as the new *Rapid Fire Magazines*.—Ed.

If You Want Results, Not Flattery

Let's face the facts, Fellow Writers. There are three ways to judge the value of a critic and collaborator.

1. THE SALE OF STORIES ON WHICH HE WORKED WITH CLIENTS.

Stories sold by students while enrolled and by former students may, or may not, mean anything. Three stories on which I collaborated are now on the stands; two others would be but for recent changes in editorial offices. In the past two weeks we've placed four manuscripts—with THE NATION, COMPLETE STORIES, FORECAST and GRIT. (For the unparalleled percentage of clients selling, see this page for last month.)

2. THE SATISFACTION OF CLIENTS WITH HELP RECEIVED.

Here are quotations from a few run-of-the-mail letters received in the past thirty days from writers who tried other critics before coming to me.

"I just can't help sending you this from _____'s just received letter:

"What you have already done for me by getting Lurton Blassingame to write me, I can't adequately thank you for. He is a wizard! If I don't put something through it won't be his fault. I've never had such an understanding criticism, and from a stranger."

(The author of the above is on the staff of one of the best magazines in this country.)

"Man! Your criticism of my first offering gave me more honest-to-goodness information as to the error of my ways than I have been able to obtain anywhere. I'm mighty proud to be able to study with you."

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"First, I want to express my sincere appreciation of your thorough, detailed and helpful diagnosis. I have studied it carefully and feel it has been more than a lesson or bunch of lessons."

"Received my story and your comments the other day. I'm following your advice and consigning the story to the waste basket. Your comments I'm filing, for I consider them invaluable."

"I wish I might convey by letter just how much your criticisms have helped me. Already I know there are critics and CRITICS."

"Read your little booklet* with great interest. If my _____

_____ and other technical books didn't help fill my library, I'd junk them. I see now why I was worried when I read good stories and couldn't make them fit into an outline. I've had criticisms by the three above names too, but they didn't begin to compare with yours and left me with the impression that only another course would do. The course I did take did me more harm than good, I think."

* Short Story Fundamentals. If you are sincerely interested in improving your writing, you may have a copy by sending a three-cent stamp for postage.

3. WHAT THE CRITIC CAN DO FOR YOU.

This, after all, is the final test. Send me one of your stories and tell me the magazines which rejected it. The fee for criticism is but \$3 for 3,000 words or less and \$1 per thousand thereafter to 10,000. Collaboration for three or six months, \$20 to \$40 a month.

LURTON BLASSINGAME

Author of Stories and Articles in Literary, Illustrated, and All-Fiction Magazines

552 RIVERSIDE DRIVE

NEW YORK CITY

Carlyle House announces "Trial and Error.... Writing and Selling"

By JACK WOODFORD

who is unique among American authors as creator and critic, with over 2,000 stories and articles published in almost a hundred periodicals, including *Cosmopolitan*, *American Mercury*, *Argosy*, *Forum*, *New Yorker*, etc.; with six books published, two this year! Because of his amazing success as a writer, his name has just appeared in the 1932 *Who's Who!*

"TRIAL AND ERROR" is not a collection of rules and formulas; Woodford is not a "teacher" dependent on theories, but a practical writer giving the amateur the inside track and the professional tricks of the trade upon which success in writing is based. His book, as alive as its name, takes you through every stage of writing and selling, from the idea, through its trial-and-error development, and through the submissions and sale. Half the book is on writing and half on selling—an immense advance over every previous selling help. It contains no reprinted articles (as do most works on writing) but is new, fresh, vital, illustrated at every point with experiences from the author's own amazing career!

The book deals with every phase of writing and selling covered in Woodford's own published work—which means the entire field! Stories—love, sex, adventure, action, mystery, psychological, religious. Articles—magazine and newspaper. Syndicate writing—feature and fiction. Interviewing. Humor and satire. Novels. *Everything the writer needs to know!*

"Trial and Error" will appear Christmas Week. Send in your orders now. Price, \$3.00, postpaid.

Carlyle House

307 FIFTH AVENUE, NEW YORK CITY

TAKE NOTICE . . .

LIVE GAG MAN WILL HOOK UP WITH ANY ARTIST

Write for particulars

Humorists who are trying to make the grade drop me a line. You will never regret it.

EDGAR M. WILBUR, Humorist

Box 202 East Harwich, Mass.

DEAR EDITOR:

The Big Four Guild, a little theatre stock company, is in the market for one-act plays of all types, but these must play not more than thirty minutes, the fifteen to twenty minute being preferred. Characters must be limited to eight. "We prefer original plays, for there is nothing so well as a production to improve a play. Our royalties are small, but plays are guaranteed productions." Also are able to use a few three-act plays. *No play will be returned unless sufficient postage is enclosed.* Address all manuscripts to the company at 964 E. 46th Street, Los Angeles, Calif.

DEAR EDITOR:

The publishers of *Drug Trade News*, the Topics Publishing Company, 330 West 42nd Street, New York City, have just announced the publication of a new journal *Food Trade News*.

Food Trade News will be a newspaper designed for manufacturers in the food industry.

It will be modeled almost in its entirety on the editorial lines by which we have operated *Drug Trade News* for the past six years. All news concerning the activities of manufacturers of food and grocery products we will gladly take from correspondents at the rate of 1 cent a word, provided, of course, the same item has not already been sent to us previously.

Where a correspondent proves to be particularly alert in obtaining news from his district, we shall be very happy to grant him exclusive coverage in his territory.

DAN RENNICK, Editor.

DEAR EDITOR:

We use manuscripts of books and study courses which particularly lend themselves to mail order selling. Subjects should be self-help or self-improvement, cultural or inspirational. Such books and courses are published on a royalty arrangement.

ESSER-FREDERICK, INC.
234 E. 39th St., New York City.

WRITERS! Sell Your Stories

WE are next door to the best markets for short stories, serials, books, poems, and require manuscripts for placement. Can you help us fill editorial needs?

YOU can increase your markets or start selling! Intelligent directed efforts—not luck—mean sales. Very often the difference between rejection and an editor's check is so slight as to escape every unaided effort of the author. A suggestion as to plot, characterization, development, or market treatment, may be all that is needed to make a manuscript immediately salable. We are helping hundreds of authors put their work across.

OUR CLIENTS WRITE:

"Incidentally, I received the check for my story."—N. N.

"Your letters bristle with facts needed to produce salable work."—T. F.

"I have sent out many MSS. Yours is the best service given."—J. S.

"Your type of advice materially aids the new writer."—H. F.

TRY US! We can help you open the editor's door! Get personal editorial consideration for your scripts after all the effort you've put into them. Don't market haphazardly and write blindly. SEND US YOUR STORIES, SERIALS, BOOKS, POEMS—WE SELL THEM OR TELL YOU WHY!

For this result-getting service the fee is very low—sixty cents per thousand words, minimum of two dollars—sent with the script. FEE IS WAIVED for a selling writer. Book fee is very low and refunded on sale. Commission only on sale.

PUBLISHERS' AGENCY

Manuscript Placement for Authors

65 FIFTH AVENUE

NEW YORK CITY

Writer's Digest is your best introduction when writing advertisers.

DEAR EDITOR:

When our notice first appeared in your publication, many writers unloaded their dusty files upon us and we were swamped with manuscripts that lacked everything worthwhile. We made contacts, however, with many excellent writers, and, of course, with a few problematical free lancers whose every other thought seemed to be: "I'll expose you to the writers' magazines—then you'll be sorry." You would be amused at some of these complaints—one was from a writer who objected strenuously to our failure to enclose a printed rejection slip—another from a person who demanded a report within two days of receipt of his manuscript.

For the most part, though, our associations with writers have been friendly and enjoyable. As our magazine grows we will be able to consume a greater number of manuscripts of all kinds.

Sincerely yours,

JOHN S. GIBBONS, *The Catholic Boy*,
St. Paul, Minn.

\$1 Each for Suggestions

Frequently in the past year publishers have inserted notices in our Forum Department for editorial material, and received, in addition to manuscripts, many valuable suggestions for the improvement of their respective publications. For this we have been graciously thanked.

Such work helps the publisher build a better magazine, and gives the writer a better market.

At the request of many publishers over a period of months, WRITER'S DIGEST wishes to encourage its subscribers to improve the magazines they read. We will pay \$1 apiece for intelligent practical suggestions for any magazine published in United States.

Send as many as you wish.

No Suggestions Returned

The publisher who receives your suggestion from us may, or may not, as he chooses, pay an additional prize for your suggestion.

Suggestions should be addressed to Suggestion Editor, care of WRITER'S DIGEST. We have arbitrarily set a limit of 15 a month to amount of suggestions that we will buy. Keep your eyes open, explore every big newsstand you see. Think of ways and means to make any one individual magazine a better and more profitable publication for the publisher. Then send your suggestion about that particular magazine to WRITER'S DIGEST.

You may win a \$1.00 prize and an additional gift from the publisher.

30,000-WORD HUMOR MARKET

Robert McBride, New York City, is considering launching a humor book of the month club. Harry Lauder's "Wee Drappies" is the first. *McBride Publishers* are at 7 West 16th St., N. Y. C.

The Billboard, 27 Opera Place, Cincinnati, Ohio, employs local correspondents in the larger cities of the country and pays \$5 a column for news items of the amusement world. If some story about troupers breaks in a small town or out of the way corner it's a sure sale. Larger cities have correspondents but some are sleepy.

**Sells two more stories . . .**

"Perhaps you will be interested to learn that I have just sold two more stories. One of these was to *The Blue Book*, and the other was sold to *True Detective Mysteries*. I feel quite encouraged, for I consider both these magazines a step in advance of the ones I have sold to formerly."

DARRELL E. JORDAN,

P. O. Box 277, Friendship, N. Y.

**To WRITERS
who aren't writing**

YOU never hear of an ex-writer. Once started, writers keep on. Have you, perchance, written a little, or a lot, and paused—dissatisfied or discouraged at some flaw in technique, or some lack in spontaneity?

Or are you one of the unnumbered thousands whose friends say: "If you could only write stories as you write letters, you could be a successful author!" In either case, your future as a writer largely depends upon what you are willing to do about it. Diffidence, spotty technique, faulty characterization, the confusion of dramatic values—and most of the other problems faced at the start by otherwise capable writers—can be cured.

The first essential is Practice. The second is Attitude.

Master Writing—by writing

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WRITER'S DIGEST

the literary business magazine

Volume XIII

DECEMBER, 1932

No. 1

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DEAR EDITOR:

More than a year ago, I purchased my first copy of WRITER'S DIGEST. I produced nothing worthwhile until I began studying WRITER'S DIGEST. Since then I have sold several articles, together with numerous "fillers." A check I received today prompted this epistle. I sold six articles during last month.

I have tried all the writer's magazines, and WRITER'S DIGEST surpasses them all.

BERNARD M. FRY,
Bloomfield, Indiana.

DEAR EDITOR:

Carlyle House, 307 5th Ave., New York City, a new publishing firm, is starting off its activities with a book by Jack Woodford which will interest all writers. At present we are interested in book length fiction with a circulating library appeal. Such books may be sexy, but not too much so. They must mirror modern life and be as up-to-date as tomorrow's newspaper. In spite of the circulating library angle, we do not intend to appeal solely to the discontented-housewife-looking-for-a-vice-thrill trade.

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CHARLES A. O'BRIEN, Akron, Ohio.

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A Few of My Clients' October Magazine Appearances

Almost all my clients had not sold a line of fiction when they started work with me. Miss Grace T. Gaskell, of West New York, N. J., is one of those to whom I have recently had the pleasure of sending a first check. In her letter dated October 14th, she writes:

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RICHARD K. ABBOTT, *Editor*

A. M. MATHIEU, *Business Manager*

VOLUME XIII

DECEMBER, 1932

No. 1

Melodrama ... and How To Use It

By MINNA BARDON



HAVE you ever eavesdropped on a conversation between three well-known pulp paper writers? I have. They were talking shop, of course, as most pulp paper writers do, at some time during a hilarious party.

"Melodrama?" said the writer of airplane stories, "We can't get along without it. Action! Emotion! We need to wring every bit of emotion out of any piece of action. What else would you call melodrama?"

The western story writer laughed. "I don't know the difference between drama and melodrama," he confessed, "except that I

guess melodrama is exaggerated drama. If I let one redskin bite the dust, it's drama, and if I let half a dozen do it, it's melodrama."

"You're all wrong," said the writer of love pulp stories. "Melodrama is a part of every pulp story. You can't have a real pulp story without melodrama. Every bit of excitement that you emphasize means melodrama. Every trace of action means melodrama. If you were to take my melodramatic touch away from me I'd have to get me a job as chauffeur. I wouldn't know how to write without melodrama—and neither would you, if you only knew it."



Take that conversation and add it to a paragraph in a letter that a leading pulp paper editor sent me some time ago:

"I'm glad to see," she wrote, "that you're beginning to write melodrama. It has an important place in fiction of this type."

I hadn't known that I was writing melodrama. I wasn't even quite sure what melodrama was, in spite of the conversation I had overheard. But I sat myself down to discover what I had written that could be described as melodrama.

In one story a man has collected a group of his enemies to witness a triumph in an experiment of his. At the experiment one of the students who is working with him is killed and the experiment fails. He turns on his enemies and in a scene that I tried to make as intense as possible, he accuses first one and then another of the murder. He flings at each of them the hint of some secret knowledge he has about them. He is almost wild with the excitement of hatred. It is not the murder that bothers him, half so much as the fact that he believes one of his enemies has committed the murder to prevent the triumph of the experiment.

It is an exciting moment. It is a melodramatic moment. One more touch of excitement and you would begin to laugh at the scene instead of being stirred at it. You must stop *just short* of that moment. The important thing is to know when the moment arrives.

I learned in the first place, as you probably did, to write with restraint. I felt that to underemphasize the emotion of a scene was better than to overemphasize it. I was sure that my reader would use his imagination enough to see the tears that I was only suggesting instead of mentioning. Then I had a shock. I was talking to one of the foremost pulp paper editors. He said:

"I think that a writer has much more

chance of success if he starts with melodrama than if he starts with quieter stories. If his quiet stories are anything less than first class, they are usually colorless. Nobody could say that about the writer of melodrama. His stuff is exciting, even if it's second or third or fifth class. I have one writer who started out writing cheap melodramatic fiction for boys. Now he's one of my stand-by writers for exciting fiction. He learned—as so many writers do—that it's easy enough to calm down melodrama until it sounds plausible, but it's almost impossible to put color into a colorless yarn."

I asked the editor how often you should use melodrama in pulp fiction and he answered with another question:

"Do you ever go to the movies? Do you see exciting scenes that seem to hold the audience tense, all except three or four individuals who start to laugh?"

At my nod of assent, he continued:

"That's just the place to stop. There are some persons to whom melodrama will always be absurd but you needn't worry about those, because they don't read pulp paper magazines anyhow. The public you have is the public that expects melodrama — the public that likes loud laughs and loud sobs and exciting speeches and fiery action."

"But where is the dividing point? How will I know when to stop? When does melodrama stop being exciting and start being ridiculous?" I asked.

"Just so long as you can write sincerely and without feeling that you're making a fool of yourself by your writing, you're safe," he said finally. "But it's always better when you're writing melodrama, to wait for a few days before mailing the stuff. When you can read it over, after it has cooled, and still be excited by the things that happen in the story, then your melodrama is successful. If it doesn't excite you, it probably won't excite your reader. Then point it up a bit—make it a little more melodramatic. But if it makes you laugh, in spite of yourself, then you'd better tone it down."

This editor was presupposing that we ourselves are real critics of our own work. I doubt if many of us are. I know that the best story I've ever written (according to

my own judgment) is still ensconced in my top desk drawer and that the worst (from my own point of view) sold on the first trip out.

If you are this same kind of a judge of your own work, you'd better not depend on this editor's suggestions about how much melodrama to use.

Perhaps we'd better take a few examples:

In one of my pulp paper stories I wanted a kidnapping—a perfectly permissible kidnapping of a grown person to help on a love affair. Melodramatic? Of course. I might have had the hero kidnapping the heroine. Instead I turned my melodrama inside out and let the heroine kidnap the hero. And just to make it harder, I let the audience in on one of the secrets without permitting the hero to know that he was being kidnapped. There were complications, of course, to make the story romantic and amusing, but the real melodrama was in the kidnap plot.

I think that almost any drama with an extra flourish of emotion is melodrama. Write your story. Then see how you can exaggerate the action to bring out every bit of emotion possible.

YOU will have to handle the melodrama differently for different types of pulp stories, of course. But the one thing you must always remember is to forget your sense of humor when you write melodrama. Don't try to "Kid" it or you'll find yourself writing burlesque.

For instance, suppose that you are writing a love story. Your heroine is a mysterious waitress who has been given a message to deliver to an unknown man. He is to come into her restaurant and to sit down at a certain table. Here's a chance for melodrama. Let her follow directions exactly—with the wrong man. Of course he turns out in the end to be the right man for the girl, even if he's the wrong one for the melodramatic plot into which she has orders to plunge him.

I wrote this story recently. According to directions, the girl was to take the man to a police station and have him arrested for stealing her purse. The purpose of this was to delay the man from sailing on a certain steamer for Europe.

With the wrong man in the police station and the right one free to sail if he chooses, you can have a tense situation. But there are other provisions for keeping him if the original plan fails. The man—the wrong one, of course,—and the girl are imprisoned in a luxurious apartment, with a gangster jail-bird to watch them. Melodrama? Of course. But exciting, nevertheless, and suitable for a pulp love story.

Now for the melodrama in detective stuff: I wrote one yarn not long ago in which the victim was discovered dead on her knees in an attitude of prayer, with a luminous glow around her. Melodrama? Lots of it. Phosphorus poisoning was an easy explanation of her death, but there were chances for plenty of melodramatic touches before the poison was revealed.

Westerns? One of the time-honored ones that's considerably outdated but typical is the picture of the cowboy hero holding up the gang of desperado rustlers with an unloaded gun while the girl escapes to bring the sheriff and his aids. More melodrama—with plenty of tense suspense if you handle it right.

No matter what kind of story you're writing, whether it's a love melodrama or a western melodrama or a straight adventure melodrama, keep before your mind the fact that you must live in the moment. Don't try to cover too many steps at a time. Let the tenseness of each moment suggest the tenseness of the next moment. Let every step of the melodrama work itself out before the eyes of your reader. Don't give him a free minute to say to himself: "That isn't logical." Or "That many exciting things couldn't happen to one person in a short time."

Part of the trick of melodrama is to keep your events moving so quickly that the reader doesn't have a chance to stop and think.



If you can surprise him by an extra bit of excitement, then you're still further on the way to making a success of your melodrama. In pulps, as in so many other types of writing, it is necessary to have your characters act your story, rather than for you to tell it.

But in every variety of melodrama, this is even more necessary than in other pulp stories. You can't merely tell a melodrama or it will sound silly—even to your kindest critic or your gentlest reader.

Melodrama must be acted. And your characters in the story are the actors. Bring them on your stage. Let them act their parts as quickly and as emotionally as is possible, and don't let them stand around doing nothing after their part in the plot is finished.

Remember the western story writer's pet definition of melodrama: "If I let one red-skin bite the dust, it's drama. If I let half a dozen of them do it, it's melodrama."

When you exaggerate every normal step in the emotional action of a story, your drama will usually advance into melodrama.

But remember, too, the editor of the adventure story magazine when he warned us: "Be careful to stop before the absurd period comes. Your reader must find your melodrama exciting and not humorous, or else you have a burlesque instead of a melodrama.

I am reminded of an interesting point in connection with this difference between melodrama and burlesque.

One week in Cincinnati, a show boat company gave a performance of that famous melodrama, "Ten Nights in a Bar-Room."

The audience shrieked with laughter. Everything was funny. A dying child elicited howls of merriment. The drunkard was a clown. The saloon keeper was a comedian.

Nothing so funny was ever heard.

The very next week, the same melodrama played to an audience who came to see a play and not something that burlesqued a play.

The words were practically the same. The characters were identical. Every scene followed the scene of the show boat melodrama. Even the costumes and settings were practically the same.

But in this second melodrama, there was tenseness — suspense. Choked sobs came

from the audience instead of shouts of hilarious laughter.

The drunkard was pitiful. The saloon keeper was a villain. The dying child was the most pathetic of all.

What was the difference between these two plays? Simply that the intentions of the actors were different. And, as the intentions of the actors pointed, the audience followed.

In other words, the first group of actors thought of themselves as funny folks playing a burlesque. Therefore the play was a burlesque.

The second group of actors took themselves much more seriously—while they were playing. If they thought that the play was absurd—if they thought that the parts were ridiculous—at least they never let themselves think so *during the time that the play was on the stage.*

That is melodrama — successful melodrama. Make your characters take their work seriously. Never suggest that the things they are doing are not the most important things in the world. Laugh at the melodrama before you start it, if you must, or after you finish it. But while your melodrama is on the stage, take it seriously and your readers will be more likely to take it seriously, too.

LET us, for the sake of concrete example, take melodramatic situations from a love story, a detective story, and a western story. We are going to handle each situation as they would be handled regulation melodrama, and then, as they would be written if they were emphasized to the point of absurdity.

The love story.

Here's the situation. A girl has gone into a Chinatown restaurant with a party and some trouble has come up. There is a fight between two Chinese. We see the fight from the point of view of the girl, of course, since this is a love pulp story:

"Then she heard a sharp groan—like an animal in pain. And as the heap unravelled itself, she saw the man lying on the floor, writhing in pain, one huge hand clutching



at the other arm. The little Chinaman had found the only way of making the big man drop his knife.

"She didn't exactly faint. Beyond a haze of distance, she could tell that things were happening. . . . She heard the buzz of voices and the roar of threats . . ."

Melodrama, of course. But still from the point of view of the heroine. It is real drama to the pulp paper reader because it seems real to the heroine with whom the reader identifies herself. Now let's take *exactly the same situation* and make it too melodramatic, so that it's ridiculous:

"Save me from this terror," she cried, "and I will be your bride." She shrieked at sight of the huge Chinaman lying on the floor, dripping blood, clutching at the knife he still held. The little Chinaman had found the only way of making the big man fail to use his knife.

The place was running with gore. Fifty dead Chinaman were piled in heaps. Groans! Screams! Dying cries!

"Save me from death!" she cried as she felt herself fainting.

The details, you see, are not really different except that they are exaggerated. But there is a certain stilted quality about the exaggeration and the point of view that makes it a burlesque, just as in "*Zuleika Dobson*" all the students running to throw themselves into the river to die for love is a funny occurrence, where the death of one student for love of this girl might be poignant.

The detective story.

"Mother be damned!" cried Neville, springing to his feet, his face livid with rage. "They're all false—contemptible—shameless! You—!" He had worked himself into a passion and advanced upon Gagnon, his face chalk colored, lips twitching, voice raised to a shriek.

"His blasphemy was cut short by the guard who, fearing a repetition of former scenes, grabbed him by the shoulder and pushed him roughly back onto the wooden seat. With a snarl like a beast, Neville sprang at the guard's throat, his hands outstretched, claw fashion. The guard stepped back and knocked the boy senseless with a blow between the eyes."

So much for the regulation melodrama. Melodramatic, but not ridiculous to the pulp reader. Here it is made absurd:

"I call on Heaven to witness how traitorous my mother is! Traitors! False! Contemptible! Shameless!" He sprang to his feet, his face livid with rage. He advanced on Gagnon, his face chalk colored, lips twitching, voice raised to a shriek.

"Why has Heaven visited such misfortunes on me? Thou faithless world! Thou shameless world! Ah, woe is me!" The guard pushed him back onto the wooden bench.

"With a snarl like a caged beast, Neville sprang at the bare throat of the guard, his hands outstretched like two claws. He was a man of the primitive days, snarling, fighting mad.

Not very much difference, is there? Yet one is stilted and absurd, while the other, to a pulp paper reader, sounds authentic and exciting.

The Western story.

"A roar went up from the outlaws. The whole of Triangle Z was about to rush to the rescue, but Wishful's plea not to break into his game detained them. Triangle Z never forgot him as he looked then—ringed on all sides by renegades, without even a gun to defend himself, hugging his records to his breast, defying the lot like a real patriot."

Pretty bad if you don't like western melodrama, but typical and authentic sounding if you do. Here it is, made absurd:

"The outlaws shrieked and fell upon him, like sands of the desert upon a caravan. Triangle Z, proud of his valor would have rushed to the rescue but Wishful cried: 'This is my fight! I shall fight a good fight and if I die at least I have died

(Concluded on page 46)

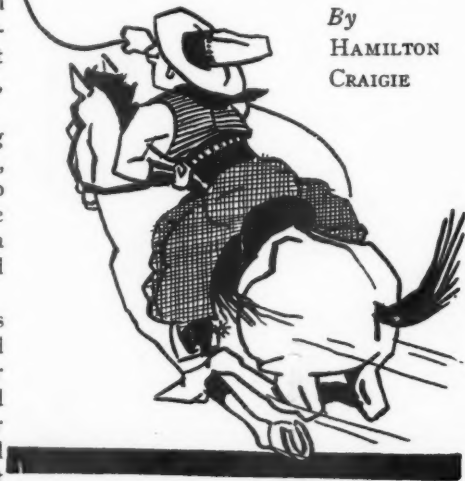


How to Write Western Stories

Contributor to *Argosy*, *Blue Book*, *McClure's*, *Short Stories*, *Fiction House*, *Street and Smith*, and author of two novels, "*The Longhorn Trail*" and "*Southwest of the Law*."

Mr. Craigie also adds that he has met Wm. Cody four times, Annie Oakley once, and that Frank Spearman is his model. The editor would like to add that Hamilton Craigie has sold the staggering total of 54 westerns, including many serials.

By
HAMILTON
CRAIGIE



THE question is: would you be willing to drop a nickel in the slot, or even a dollar, and receive in return a sure-fire formula for a successful Western? That is, presuming that you are in need of one, of course.

There is a secret or a formula for writing marketable Westerns which is hereby given, free—gratis—for nothing, to anybody who is sufficiently interested to read beyond the by-line of this brief exposition, and—it is a formula which is not necessarily predicated upon first-hand knowledge of the West.

I suppose I am a chump not to put all this between the covers of a book, to be retailed at not less than one iron man, simoleon, or ducat or frogskin, but I have never talked over the radio, been indicted for mayhem or murder, and am consequently unknown. And this in spite of the fact that I have sold, at a very conservative estimate, half a million words of Westerns, from a distance no nearer the West than Philadelphia, or the west bank of the Hudson just below Albany, whichever is the nearest to the domain of Wild Bill Hickok or of Billy the Kid.

There is nothing very mysterious about it. In the first place, it seems reasonable to infer that there are not so many living writers of Westerns, successful or otherwise, who did know the old West at first-hand. Most, if not all of present-day Western stories are written according to the Old-West formula,

whether dated as of yesterday or of today, which would seem to suggest that present-day writers of Westerns possess the secret or the formula without the necessity of dropping in that nickel or of mortgaging their immortal souls in return for the possession of the secret.

To get down to hard-pan, or to get down to cases (which is another way of saying: start at the bottom), some sort of background is helpful but not entirely essential, and we'll dispose of the first. If you haven't

the background, it isn't necessarily a part of the formula, but it is worth mentioning because you can acquire it, with a moderate amount of leg-work, because this source may be scattered a little, but it can be tapped.

I refer to what proved my beginning inspiration: The one-time ubiquitous and useful Dime Novel, although no longer specifically on sale. I am not referring to the kind of dime novel that can be bought today, but the Dime Novel as I knew it can be resurrected, with a little patience, the sources of which will be usually large general libraries or special and particular ones in almost any large city, plus the second-hand stores. (*See note.)

The Dime Novel which furnished what I have called my beginning inspiration (because, when I read it, I had had but a nebulous idea as to becoming an author), was the ten-cent pabulum manufactured usually by Col. Prentice Ingraham, for one. The effect upon me at that tender age may be understood when I say that the titles, at any rate, made a lasting impression: "*The James Boys Baffled, Or a Detective's Game of Bluff*"; "*Mysterious Ike, or the Masked Unknown*"; and every one of them with that absolutely essential "Or."

**Dime Novels, old style, may be purchased from Chas. Bragin, 1525 West 12th Street, Brooklyn, N. Y.; Lee R. Berger, 353 South La Brea Ave., Los Angeles, Calif., and Joseph Madison, 465 South Detroit St., Los Angeles, Calif.*

For the ten-cent ones you received a rebate of two cents if and when returned after reading; for the nickel thrillers a cent. The five-cent shockers, however, were not usually Westerns, and none of either as remarkable for style. They were certainly sensational, and perhaps do not deserve the amount of space I have given them except as pointers along the way to the secret, which, as I have intimated, must be a secret known to any fairly successful writer of Western stories, but they *did* cite names and places, heroic as to both.

In a crude way they furnished and still furnish a background comparable to the excellent histories of, for example, Stuart Lake, which ran, serially, not so very long ago in

the *Saturday Evening Post*. They repaid and will repay, in my opinion, at least a passing study.

But to get on with what, in my honest opinion and belief, constitutes the *sine qua non* for the successful carpenter of Westerns in this day and time:

1. The saturated reading of what I may call Western Classics. My own case is a trifle unusual, because, although I read practically everything in the way of Western fact and fiction, I was forced to read a good deal of this in manuscript, every day. Nevertheless, the average writer and reader can have virtually the same opportunity—if he has the urge to write. I hadn't—then. I do believe, however, that it is absolutely essential for him to read Zane Gray. There is not much of a secret in this, nor is it particularly new or original, but it must be stated as a part of the idea. I append the names of a few writers of Westerns, with the titles of what I conceive to be their best books:

*Bower, B. M.: *Chip of the Flying U.*

Gray, Zane: *The Heritage of the Desert; The Light of Western Stars; Riders of the Purple Sage.*

Raine, Wm. M.: *Judge Colt; Gunsight Pass.*

Seltzer, C. A.: *The Two-Gun Man.*

Spearman, Frank: *Whispering Smith* (the best of them all).

Wister, O.: *The Virginian.*



Other works include George Washington Ogden (you will have to consult some librarian for this, or requisition the *Munsey Company*, 280 Broadway, New York City, for titles of his books, price about 50c; Max Brand (also *Munsey*).

*Most, if not all of these can be bought from *Grosset & Dunlap* for 75c each, at 1140 Broadway, New York City, or borrowed from your local library. *WRITER'S DIGEST* sell any two for \$1.25 postpaid.

In my own case—although neither famous nor rich—I would like to emphasize what may perhaps seem to be merely incidental, but which I believe highly important, viz.: *convincingness*, arrived at *without actual knowledge* or experience at first-hand. First of all: dismissing the dime novels and the reading, either of histories or of fiction, let us start at the very beginning of writing a short story, a novelette, or a book-length; the process in the main is the same:

2. Consult any good map drawn to fairly large scale, so that there will be towns of less than 100 population. Be a little careful as to north, south, east, and west. Have your action occur within the boundaries of a single state, (although this is not a hard-and-fast rule), *except* for temporary excursions beyond the border, into another state, but do not forget to return again, so that the reader, if he be curious, or wishful of tripping you up (and there is at least one of him in every community, and how!) can follow your itinerary, and find it correct.

Select the names of four or five towns, reasonably far apart, choosing the homely ones in preference to names similar to any in New Jersey or New York. When I said "homely," I meant—with a distinctive flavor—as, e. g., Toadlena, in Arizona. Choose a few names of mountains, mesas, arroyos, or what-not, plotting your distances with some care, although they need not be more or less than approximate, of course. For example: "Riding out of a long draw, Curly saw the mesa that was to the northwest of Linderman, twenty miles away." But use all sparingly, selecting also fictitious names, at dis-



cretion; practice will dictate the proportion.

Do not listen to the bogie who tells you that it is dangerous to use actual names. Remember: you are not using actual character-names, although of course you are bound to hit on a name, if

you insist, like Przkeczs, and discover that you have a real man! Call your hero or any other character, for example, Homer Smith. There are so many of Homer that he'll trip over his multitudinous feet trying to crowd you, if that is what you fear.

3. Atmosphere. I should have said, perhaps, that this is the most important, but I must explain. The brick inside the hat upon which any writer of any kind of fiction most frequently stubs his toe is: false atmosphere, false color; the injudicious and too frequent attempt to insert casuals as to hackamores, waddies, gun-fanning (especially), riatas, cigarette-rolling, to mention just a heterogeneous few. My practice has been and is: to first understand what these things mean, and to use reference to them sparingly, but sufficiently and—a slightly dangerous practice, which perhaps I should not mention—invent a few on my own. (Wait until you've written a dozen long stories, however, and *sold* them, before taking the bit in your teeth!). And there is a way of doing that. It is:

"Nevada Jones, without looking at Shoshone Bill, drew and fired, sliding his gun out backward; he used it like a vaudeville marksman, the slug striking Bill's pistol; it proved that the Texan had eyes in the back of his head. Behind him he heard Dominguez' admiring grunt: "Winged him, jumpin' horned toads! Slicker'n . . . hell's bells, hombre—'twas off th' silk!"

Dominguez invents this on the spur of the moment; later, another character makes use of it, in the same way that one perpetuates slang. I might as well say that I used this very expression, but you are welcome to it, hell's bells!

On the other hand, here's an example of plain dumbness, from a pulp:

"Swede Olson, bending in his saddle, fanned the trigger of his heavy pistol with a curse." The curse, maybe, was the only thing that

might have done it, but please note: the italics are my own. In the first place, an experienced Western author perpetrated this choice tidbit. Olson is not the name he used, nor have I reported his exact language except for the italicized parts. In the second place, it *might* be possible for a rider to fan a gun, but scarcely in the act of *bending* in his saddle; to put the capsheaf on it, he couldn't have fanned the *trigger*, on foot or mounted, in the time it would take him to ride from here to the Moon. As any fairly experienced Western writer should know: you fan the *hammer*. So our experienced writer committed a double-barrelled fault.

There may be other ways of fanning but the most efficient is to hold the gun in the palm of the left hand, the hammer being struck backward by the palm of the right. I am not out to discredit anybody, so we will pass over in silence the name of the magazine as well as that of the author.

But the question of Atmosphere, apart from the judicious use of color as exemplified in specific Western gadgets, is important. I have striven to create this by about the only bit of "fancy" writing I permit myself in stories written to order, and with the stipulation that in every 2,500 words of copy there must be at least one violent death. A common pitfall of the amateur writer is to confuse "description" with atmosphere, lugging in what he fondly imagines to be a purple patch of sunset, or of the serrated ramparts of mountains, or what-have-you, but he's all wrong. Not setting myself up as a model, I believe I am correct in saying that atmosphere—whether exemplified in clouds, wind, storm, or sun-

set—should employ description *only when advancing the story* by enhancing suspense, horror, the imminence of action, and so forth. A bad use of this may be cited as follows:

"The mountains were lovely in the afternoon sun, striped with pink, green, yellow, and all the beautiful colors of the rainbow as Chuck Devlin rode his beautifully dappled sorrel into the town. "Ain't it purty, old hoss?" soliloquized Chuck. "Say, old hoss, that's some scenery, huh? You bet ya. But I bet yu yu ain't lookin' at it, huh?"

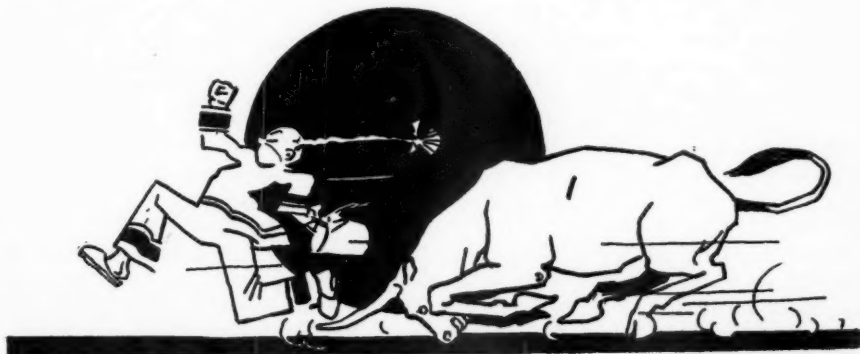
This is pretty terrible, but it is given, nearly verbatim, from a printed and published piece of work. Piece-work, maybe. And "yu can bet yuh" that the "beautifully dappled sorrel" was no more interested in the scenery than the reader who had managed to get that far. But as a fair example of the judicious use of atmosphere—always apart from the use of Western idiom—let's try this:

"Twice or thrice it seemed that he could see a movement, at right angles, and from behind: a flash from the mesquite bordering the wagon-track that he followed; the soaring, upward flight of a desert-hawk, as if disturbed, doubtless, by something in the high grass.

Ahead of him, in the clear, winey air, he could see the rampart of Sentinel Butte, rose-red against the evening, and above it a black shape that was like a raven, which, as the foot-hills opened up, became a cloud.

All this while he had had an impression of something or someone paralleling his course, but the gramma grass could have concealed anything—short of a man. In another half hour he'd reach the Butte, which, as he dipped into a dry arroyo, disappeared; and again a bird, wheeling, was outlined for a moment against the blue. Westervelt was not unduly imaginative, but at the moment he was aware of a brief, pervading chill. An owl hooted off to the left—it might have been a coquimbo—only it was not late enough for owls . . ."

(Continued on page 46)



Writing For The Religious Publications

By HERBERT WENDELL AUSTIN

WITHIN the last two years, I have written and sold more than two hundred manuscripts to the various publications in the religious field. Some of these manuscripts were poems, some of them were stories, but the majority of them were articles of various kinds, both long and short. In addition to this, I have dabbled with professional writing for more than ten years.

And this year leads all others in sales for me. In the nine months previous to October, 1932, I have sold more stuff than I ever sold before in 24 months. Most of these sales have been to publishers of religious journals. The energetic writer who can deliver the goods can still make a comfortable living.

Writing for the religious publishers is a lucrative work. True, these publications, as a rule, pay less than many of those leaders in the secular field; yet they seldom pay less than one-half cent per word for material. Some have paid me two cents per word for special material. A half-cent is nothing for a beginner to turn his nose up at since a dollar goes nearly twice as far as it used to—except for postage stamps and taxes.

A few of the religious journals still cling to the habit of paying for material on publication, but a vast majority of them pay on acceptance. All of them, I have found to be

fair and honest. They buy what they can use, pay for it according to their schedule and methods of payment, and, as a rule, return promptly and in good condition, those manuscripts which are unavailable. "If it's a religious journal, it'll treat me right," has been my creed, and not *one* has ever violated that faith.

THE professional writer in fiction is an embittered worldly wise gentleman with a pipe who prowls around the house at all hours looking like a cross between Sherlock Holmes and Lewis Stone.

This professional writer in fiction knocks out a sweet, simple little juvenile for *St. Nicholas* today, a fervently religious poem tonight, and a hotsy totsy skit for *La Parée* tomorrow. In real life we know only one writer, Jack Woodford, who has been able to send godly stories East, and sexy stories West.

By and large, a writer is unable to purse his lips and write religious juveniles about God smiling benignly on children that wash their ears, and then stretch, yawn, walk up and down and write a sincerely cosmopolitan story flavored with the sage wisdom of a man of the world for *Alfred Knopf*. If your inclinations are hard and fast opposed to the sweet and the faithful, we urge you not to attempt religious articles or stories. Like their neighbors on the other side of the fence, the confession stories, it is impossible to write either without sincerity of feeling and a breath of honesty.

In the religious field the writer soon finds himself shackled by a few iron-clad rules; but they are not detrimental. He is more than recompensed by the fact that a wide range of subjects may find a home here. Manuscripts need not deal with religion at all. Yet, they must leave out questionable topics, all things that sound irreligious in tone, or anything which might impart a

harmful impression upon readers. These facts must be borne in mind throughout the preparation of the manuscript.

Short nature articles are used in considerable quantities by the religious story papers. These must be informative and educational, or interpretative in the sense of showing how the Almighty is mirrored in the commonest things about us. Or a combination of these treatments makes a good bid for editorial sanction. The main thing about all articles intended for the religious press is that they must inspire, educate, or help in some way. The aim of these publications is

to help; not merely to entertain. But drama helps and so any nature article stands a better chance when accompanied by clear illustrating pictures.

A good opening for a nature article is the story form, but any form that wins attention in the first sentence is good. Take a peek into this start into one of my articles:

"Mrs. Spider and Mr. Spider sat in their parlor one bright, summer morning. A fly struggled, entangled in the beautiful web, but strangely enough neither spider paid any attention to the trapped insect. Mrs. Spider, who was much larger than her husband, strutted about with a belligerent demeanor. What could all these strange antics be about?"

"That afternoon, I went back to the web. Mrs. Spider eyed me in truculence, but sat quite still. I thought I heard her smacking her mouth—or whatever a spider smacks after a sumptuous meal. But Mr. Spider was gone! A few remains of him strewn about on the web told their story. Mrs. Spider had killed her husband and eaten him!"

This start was followed by four or five other paragraphs, in story form, which informed the readers that Mrs. Spider usually always eats Mr. Spider after the mating is accomplished, that she raised a big lot of children, and finally perished in the cool snaps of fall.

If you can write intelligently on important Bible topics, or if you know any unique and successful teaching methods to tell about, or if you know a few practicable methods for the Sunday school general superintendent or department superintendent, you stand a good chance of selling not only to the story paper group, but to the lesson helps periodicals as well. Steer clear of controversial subjects because they will limit your chance of sales to the denominational publications. As a rule, no religious journal of the present day delights in silly and harmful controversy.

Here is the opening of one of my Bible articles:

"A mighty throng mills in and about Jerusalem. Out at Golgatha a grim and cruel spectacle is being enacted. The old rugged cross has been set in place, and upon it hangs Jesus, the Son of Almighty God. A mocking multitude jeer and laugh and insult the suffering Lamb as He writhes in supreme agony for the sake of men. The rulers come out to deliver their taunts; a Master craves water, but the deriding soldiers offer Him vinegar and gall!

"Suddenly, terrifying things begin to happen and the revelling mob is sobered. A mysterious darkness shrouds the earth which shakes in dread and the temple is rent in twain."*

*The same scene is also handled in "My First 2000 Years," a book which your library has and

which *Writer's Digest* recommends.

Quickly, now the reader is given a brief word-picture of Jesus death and resurrection and the Easter message follows, first the citation of proofs of immortality and finally showing why it is both plausible and practical for us to believe in future life.

The methods article may just be clear and explicit, since its mission is to tell how to do something. Here is an opening of an article of mine on teaching prayer to a Bible class:

"Prayer is necessary to the personal life of every Christian individual; for without it, nobody can be even on speaking terms with the Lord of creation. I say this because prayer is the only connecting link between the Father and His children of earth. It is the only thing that will carry our pleas to heaven and bring God's blessings down. Certainly, God favors those who do not pray in many ways, but that is no argument that prayer is unnecessary and unneeded."

This paragraph is followed by plain, unadorned language which tells the teacher how to start the development of prayer in a Bible class. Such articles as this find a place in the lesson helps for teachers more often than in the story paper groups. All religious publishers for Sunday schools put out monthlies and quarterlies in which methods articles are used. For the quarterlies, copy must be brief since space is so limited and the periodical is issued only four times a year.

IN writing "methods articles," keep the age-groups in mind—Cradle Roll, Beginners, Primaries, Juniors, Intermediates, Seniors, Young People, and Adults. Adapt your style and treatment to the age-group which you are serving.

The story papers usually carry articles of advice and council besides the educational and other general-interest articles. For instance, I wrote an article on tattling, entitled it "James Said—," and sold it to *What To Do* at the rate of \$8 per thousand words. This article was 700 words in length, but articles of this kind for the Junior publications should be kept down to 500 words if possible. The short lengths are preferable, if clear and worthy. This goes to say that short articles that help Juniors live together better, to exalt their relationships, and to solve their problems stand a good chance of finding a home with *What To Do* and other

religious publications for Juniors. The best style for these is that which finds expression in language and terms that children from 9 to 12 can understand.

DO you know how to lead others in religious work? Or have you some acquaintance who has made a success in some special field of the work? Do you know any workable methods which other religious workers could use? If so, some religious journal may be glad to buy one of your offerings on practical religious work. But remember this, you are selling facts, not theories. Be just as brief as possible, but don't sacrifice words at the expense of clarity. You *must* be understood. Your reader reads your contribution in the hope of finding good plans which he can use in actual work himself. Just give your plans in clear, concise, and good English. Style amounts to little if the *plan* is not there.

These how-to-do-it articles are commonly referred to as "methods" articles. Fine language, beautiful figures, and superfluous ornamentation are of no avail here. The idea is what counts. Keep your sentences pure, to be sure; but don't forget that you are writing to tell how to do things and not to charm your readers with superfluous literary language. Of course, if you can write the methods article in fine language *without padding or seeming affected* and insincere, then, so much the better! You are an especially talented writer!

Where can these articles find a place? Church and Sunday school workers everywhere are seeking plans on how to solve their special problems and do their work better. This quest is answered in the methods articles; and the Sunday school publications, the quarterlies, the teachers' and officers' helps—all these feature them.

My "best-lengths" have been articles of from 800 to 1,000 words. I sell quite a lot of shorter stuff, and recommend the short articles for class reports, news items, short plans and methods, simple helps suggestions. I try to keep my article down to 1,000 words, but sometimes my subject is of such a nature that I can not do it and have my say-so. When this happens I simply write on until I

have treated the subject fully and clearly—and then, *stop!* Here is a good rule to go by: "Say all that is necessary in any way, but don't pad! Don't waste words!"

FICTION stories may run from 1,500 words up to a little better than 3,000. A safe rule is not to exceed 2,500 words for short stories. Installments of serials should be of the short story length. Here, the fiction story must not merely entertain; it must teach a lesson as the story unfolds. Yet it must not sound preachy, dictatorial, or have the tacked-on moral. In asking cautioned: "Don't be preachy or goody-goody", and went on to suggest that everything should be plausible and natural.

Adventure, achievement, mystery, nobility, courage—all these themes and many more may be carried in your story. Love interests, if introduced at all, should be kept in the background; and in no case should questionable and church-opposed scenes be laid. Avoid blood-and-thunder stories, dancing, gambling, card-playing and other similar scenes which the religious world does not sanction. The mission of the religious story is to teach a truth, to lead the minds of readers along lines of Christian thought and action. They must be constructive; for they teach, indirectly, some needed lesson. Be sincere with your readers.

Take a squint at a story-start of mine which will give a hint as to style and treatment and plot:

"John and Tony strode silently along a little trail which wound ponderously through the dark, evergreen forest of the mountain-side. Now and then they paused to gaze through field glasses at the little birds which they were studying, taking time always to jot down notations in little black-backed notebooks which they carried.

"Suddenly, as the boys sat lurching in the dark, fragrant shades, a low howl came to them from somewhere below. Instantly, John and Tony were upon their feet. In the first place, they knew that wild animals of many kinds roamed the forests of their mountains and it was well to be prepared for trouble. But that particular mountain voice seemed to carry despair in its tones—despair, trouble, pain, and pleading."

You see, there is but short introduction and something happens to win attention. The boys investigate, find a fine collie in a bear trap, and liberate him. He clings to them through appreciation and finally saves their lives. Just

a story teaching kindness to dumb things. But the animal story is not the best bet for Junior publications. *What To Do* advised me thus recently: "Just at present we are overstocked with animal stories. In fact, our children's publications receive more stories of this type than any other."

Quite often the religious juvenile story may open with conversation. Here's another start for study:

"My, what a lonesome place!" observed Fred as the Campfire Sunday school boys pitched camp on Dismal Ridge.

"There you go again, Old Fraidy!" cut in Tom gruffly. "Who could have fun on a camping trip with such a howling fraid-cat as you along? Fred Follins, I wish you hadn't come!"

"Fraidy! Fraidy! Fraidy!" jeered all the others.

Again the situation is given at the outset. In this story the fraid-cat turned out to be a hero as they usually do. Keep the age-groups in mind when writing the fiction story.

Quite a few of the religious story papers use fiction written in the first person; but this treatment, like the third person narrative, must be sincere, pure, wholesome, and free from offending situation.

Now, having given some story and article openings for your study and analysis, let us look into the religious publishing field in order to see just what it is using.

I wrote an article telling how I found sermons in trees, flowers, birds, insects and how these afforded some good teaching illustrations. I told just how a Sunday school teacher took class strolls with notebooks and cameras, recording in pencil and picture interesting things. It made a 1,000-word article "The Teacher's Teacher" and sold on its first trip to *New Century Leader*, Elgin, Ill. This same publication also bought "What Does Easter Mean to Us?", a philosophical Easter article of 800 words.

The Lookout has bought several articles from me, some of which were: "Tapping the Tides of Thought", a how-to-stimulate-thought article; "Where is the Old-Time Family Prayer Circle?", an article on the diminishing family altar service; "Capitalizing Pupil Characteristics", an article dealing with pupil characteristics and telling how the teacher should harness these for intensive teaching; and "Developing Christian Leadership Through the Bible Class".

Christian Standard, among other manuscripts, have bought "Gifts that Thrill the Soul" a Christmas article; "Bouquets of Beauty" an article on "spiritual" bouquets; an Easter short-story of 2,200 words, "Healing Hands".

Adult Bible Class Monthly, Cook Publishing Co., uses quite a few work articles and some inspirational stuff. Its scope is limited to the average interests of the Bible class. Other Bible Class helps of other publishers have like needs and use similar articles.

Junior Teacher, Cook has bought class names, class news reports, class work projects, and class teaching methods from me.

Sunday School Home Journal, Cook, has bought Home Department work articles from me as well as news reports of active Home Department workers. *Home Quarterly*, Methodist Publishing House, bought "Sculptors of Life", an article on how parents shape the lives of children. *Cradle Roll Home* and *Golden Now* use quite a number of child-training articles of short lengths, while *Baby's Mother*, using similar articles considers manuscripts only in August and September.

Haversack bought a bird article from me entitled "Jaybird Antics", 1,000 words. Its title is self-suggestive.

Challenge has bought a variety of articles from me, among which are the self-suggestive titles, "The Dark Gethsemane", 900 words; "He Speaketh" 600 words; "The Cruel Cross", 1,000 words; "A Changing World and a Changeless God" 1,400 words. Articles, however, should not exceed 1,000 words.

In submission of work to publishers, some prefer the manuscripts addressed to the publication for which the work is intended while others prefer unsolicited work addressed to the company. David C. Cook Publishing Company, Baptist Sunday School Board, and Methodist Publishing House prefer material addressed to individual publications for which intended. American Baptist Publication Society suggests that unsolicited material be addressed to the company.

YOU need not be an active church worker yourself to write for the religious press. Interview workers you know for plans, and your articles need not be religious, but they must be helpful. Stories must carry a lesson. Here are a few publications with suggestive data on what they use:

David C. Cook Publishing Company, Elgin, Illinois. Interdenominational.

Young Peoples Weekly, 16 pages. Helen Miller Stanley, managing editor. Uses forceful stories for young people from 2,000 to 3,200 words. Also articles of inspiration and news reports of the religious world. Pays on acceptance.

Boys' World, weekly, 8 pages, Edna J. Bradbury, managing editor. Uses stories and articles of interest to teen-age boys. Also *Girls' Companion*, weekly, 8 pages, uses like material for teen-age girls. Pays on acceptance.

What To Do, weekly, 8 pages. Helen Miller Stanley, managing editor. Uses stories of action for Juniors from 2,000 to 2,500 words in length. Also short articles of advice and how-to-do things, as well as class news reports. Pays on acceptance.

Dew Drops, weekly for Primaries and *Little Learner*, for Beginners use brief stories and articles, paying on acceptance.

New Century Leader, monthly. Myrtle M. Bush and Mabelle M. Carbaugh, managing editors. This periodical continues *Sunday School Executive* and *New Century Teacher* in much-improved form. It buys articles of interest to pastors, superintendents, department superintendents, teachers, classes, and laymen. Pays on acceptance.

Adult Bible Class Monthly, monthly. Buys articles and stories of interest to Bible classes and Bible class leaders and teachers. Pays on acceptance.

Young Peoples' Journal, quarterly. Buys short articles on methods and helps for young peoples' classes. Pays on acceptance.

Problem Studies, quarterly, smaller pages than *Young Peoples Journal*. Buys short project and class work articles as well as class reports of active intermediate classes. Pays on acceptance.

Junior Teacher, quarterly. Buys short-length articles telling how to handle, lead, and teach Juniors. Also class reports with picture, class names, etc. Pays on acceptance.

Primary Teacher, quarterly. Uses material of the same nature as *Junior Teacher* except it caters to Primaries. *Beginners' Teacher* is the teacher's help for Beginners.

Golden Now, small quarterly, uses short articles of help to mothers in bringing up the child "in the way he should go". Pays on acceptance.

Address to individual periodical, David C. Cook Publishing Company, Elgin, Illinois.

Baptist Sunday School Board, 161 Eighth Avenue North, Nashville, Tennessee. Baptist. Pays on acceptance.

Challenge, story paper for young people and adults. Weekly. Stories that inspire from 2,000 to 2,500 words. Articles not over 1,000 words of inspiration and advice. Also uses educational articles. Recently advised "overstocked with Nature articles". Buys educational and achievement articles.

Ambassador, weekly for Intermediate boys and girls. Formerly *Intermediate Weekly*. Same needs as *Challenge* except material must be written for Intermediates.

Sentinel, weekly, for Junior boys and girls. Stories of from 1,500 to 2,000 words and short advice and educational articles.

Standard Publishing Company, 8th, 9th, and Cutter Streets, Cincinnati, Ohio.

The Lookout, weekly, Guy P. Leavitt, editor, buys Bible school work articles of interest to Bible classes and their leaders. Also uses short stories. Pays on acceptance.

Christian Standard, weekly for the entire family. Buys articles and stories which would interest the family. Pays on publication. Address manuscripts to Box 5, Station N.

Baby's Mother, quarterly. Buys articles of inspiration and guidance to mothers of little children. Considers manuscripts for the entire year each August and September. Paid me on acceptance recently for "Gifts of the Home" an article on what the home gives to the world—children.

Haversack, 810 Broadway, Nashville, is a boys' weekly, of interest to teenagers; while *Torchbearer*, weekly, appeals to teen-age girls.

Sunday School World, 1816 Chestnut Street, Philadelphia, Penn., Monthly, uses methods articles of short length. Pays on acceptance. *Sunday School at Home*, same address has published a short article or two of mine. Interdenominational.

Christian Herald, 419 Fourth Avenue, New York, has just returned an article of mine, editorially advising that it was overstocked with nearly all kinds of material.

Other markets on which I have no data but which will send sample copies if requested are:

Teacher—an advanced Quarterly; *Junior Quarterly*, and *Senior*—an intermediate quarterly. These three publications are grouped under the general name of African Methodist Episcopal Quarterlies at 19 S. Wells St., Chicago, Ill. They have a total circulation of 550,000.

Under the general name of Bethany Quarterlies with a total circulation of 100,000 are seven religious publications such as the *Bethany Bible Teacher*, *Bethany Bible Student*, etc. Address 2704 Pine St., St. Louis, Mo., for details.

Catholic World, 411 West 59th St., New York City.

Christian Century, 440 S. Dearborn, Chicago, Ill., has 72% circulation to ministers and balance to lay public. Look on itself as a "molder of Christian opinion".

The Evangelist, 51 State St., New York. One of the very few A. B. C. religious papers.

At 740 Rush St., Chicago, is the *Epworth Herald* and a number of other religious papers including *The Christian Advocate* which has many sectional editions.

St. Anthony Messenger, 1615 Republic Street, Cincinnati, Ohio. A well edited national Catholic magazine. Adult.

The World Outlook, also an A. B. C. paper, Nashville, Tenn. (A. B. C. means that its circulation has been audited by the Audit Bureau of Circulation and therefore the publication has a certain definite stability and business management behind it).

Young Israel, Merchants Building, Cincinnati, Ohio. For Jewish children, 10 to 16 years.

These publishers are thoroughly reliable and you can depend on them to treat you right. The needs of similar publications are practically the same, so if you fail to sell to one, try another. A second or third publisher may have a place for just what you have to offer. Make out a larger list of publishers by studying the market notes of writer's publications which are kept up to date. Don't forget to inclose return postage with your offerings.



“Me? I’ve Always Wanted to Write”

By THOMAS H. UZZELL

I TAKE this title from the conversation of many writers about their work. I have heard it so many times, in various forms, that it has come to be for me the saddest of all human confessions. If you have for months or years nourished the dream that some day, *Some Day*, you would write—listen, brother, sister!

I want to tell you something about writers as human beings. You’ve read much about manuscripts and why they don’t click; now, this once, let’s consider the writer himself and why *he* doesn’t tick—sometimes—as he should. I suspect that I shall say here some things that have never yet been set before writers in any of their magazines or books. We’ll make this brief talk the preface, say, to the psychology of literary expression—which has never been written!

I want to try to say something helpful specifically to writers who say they “have always wanted to write” but don’t get started or start and flop. I want to discuss the stalled motors in the literary world. Stalled motors in healthy human bodies result only from *unnecessary* internal friction and this results only from internal conflicts and such conflicts are always problems of emotional adjustment.

Let’s talk about these and exclude, for instance, people who fail because they are too young and inexperienced, or lacking in education, or general intelligence. I want to talk about you fine, solid citizens who have enough wits, enough pride, enough energy to succeed, but who don’t crash through in this, the most delicate, fascinating and often baffling of all creative arts. We’ll stick to emotional problems only.

This eliminates for us also the merely

lazy writer. There is no use worrying about him (or her!) because the distinguishing thing about lazy people, if they have any energy at all, is that they don’t care. The difference between a lazy writer and one with a “complex” is that the former can see opportunities slip past and *not care*, while the latter *always* cares. If you can walk away from your dreams of accomplishment without being nipped or stung by your conscience, without suffering despair, I’m afraid you’re done for. If you don’t care, who else should?

I have used that much-abused word, “complex,” and I want to define it for you before we go further. There are good and bad complexes, but before we can try to find out which you have—everybody, even lazy people, carries about some kind of complex, you know!—we must remind ourselves of the three human factors that enter most vitally into the literary performance. These are:

1. Ego: standards, ideals, ambitions.
2. Intelligence: ability to think, source of ideas.
3. Energy: force, horse power, expressiveness.

The psychology of expression of a writer of high quality, successful fiction is this: His *ego*, leading him to the goal of literary success, controls the manipulations of his life experience by his *intelligence* which, in turn, is forced into the story product by his *energy*. This is an exceedingly crude statement of all that really happens in the highly skilled writing performance, but it is true enough for our present purpose.

All writers, like all other people, are extraverts or introverts or combine in them-

selves something of both of these temperamental types. The extraverts, as you know, are the objective-minded, the unimaginative, the practical people; the introverts, the subjective, poetic, brooding types. The former gain most pleasure from dealing with the external world, the latter from the internal, i. e., their own thoughts and dreams. Among writers the extraverts are the realists like Arnold Bennett, Sinclair Lewis, Dreiser, while the introverts are the imaginative writers like Sir James Barrie, Edgar Allen Poe, James Branch Cabell. Most noted writers, however, for example, O. Henry, Willa Cather, Booth Tarkington, Hergesheimer, are both objective and subjective-minded.

Now the extraverts never pick up complexes with anything like the ease that introverts do and, even if they do and have any energy, they seem successfully to ignore or override them. Not so the poor introvert. Almost invariably, if he has artistic inclinations, he has trouble in his ego!

You have doubtless heard that most antique of all wisecracks, "All writers are crazy." It was doubtless coined by the extraverts. They have little or no trouble in their egos and so can't understand those of the introverts. The extraverts, being practical, write for conscious, common-sense ends; most of them strive simply for the Larger Income. Their poetic, dreamy brothers and sisters, however, yearn for vaguer, less conscious, less material ends; their egos direct them to the Larger Vision. The realistic writer hears the imaginative writer talk about love of beauty, "real art," "worth while" stories, often scorning the monetary reward, and can't understand any such talk and so is likely to dub such literary motives "crazy."

In one sense all introverted writers are crazy; they seek artistic triumph in order to "compensate" for what they feel to be failure in some other department of their lives. With this remark we arrive at the basic mechanism of the "inferiority complex" of which we hear so much these days, though very few people rightly understanding the real meaning of that phrase. A man or woman of this sensitive, imaginative type is somehow frustrated in business, love, health,

physical appearance. If he has been brought up in a literary atmosphere or has been taught a love of books, he is very likely to determine *unconsciously* to rehabilitate his ego by becoming himself famed as an author.

This, briefly and roughly, is the "writing complex," the very essence of the "literary bug" with which our (jealous) friends accuse us of being infected. Sinclair Lewis has accepted this interpretation of the literary temperament, even though he himself is apparently not an introvert. "We writers write," he stated once, "because we can't do anything else." H. L. Mencken who, being himself a writer, has satirized writers more mercilessly than any other class of workers, after admitting that most writers perform for money, gives us this caricature of the truly introverted author:

He, like any other so-called artist, is a man in whom the normal vanity of all men is so vastly exaggerated that he finds it a sheer impossibility to hold it in. His overpowering impulse is to gyrate before his fellow men, flapping his wings and emitting defiant yells. This being forbidden by the police of all civilized countries, he takes it out by putting his yells on paper. Such is the thing called self-expression.

Say what you will about the vanity of the artists striving to rehabilitate disappointed or frustrated egos, they are probably no more vain than other people and, what is more important, their very dissatisfaction, their restlessness, their nervous, duty-stung determination to change things, to excel all other men, to excel themselves, has produced most of the world's works of greatest beauty in all the arts.

IF you are to understand the advice I shall venture to offer in a moment, it is quite necessary to see clearly the mechanism of this Golden Complex. Let me use an illustration in a non-artistic activity. The Rolls-Royce automobile, generally supposed to be the world's most perfect motor, was designed by a Golden Complex, a rather terrible one, too! A member of the American Rolls-Royce organization tells me that Mr. Rolls was a racing driver and Mr. Royce a mechanic. The latter lived in constant terror that someone might be killed or injured by a break-down of some part of his automobile. He woke from nightmares of his car breaking down, killing people, hurried to his

shop in the dead of night, and, seizing drawing-board and pencil and paper, worked out an improvement to prevent similar accidents! These innovations he took to the factory the next day, insisting that they be incorporated into all new cars built. This was done until finally the factory superintendents saw that they would bankrupt the concern if they incorporated all the changes Mr. Royce demanded; whereupon they removed Mr. Royce forty miles from the factory and tried their best to keep him there so that they could turn out a few cars and earn some profits!

Please note, now, the functioning of Ego, Intelligence, and Energy in this creative complex of the English mechanic. His queerly twisted ego in its demand for an impractical, impossibly perfect motor and chassis, his high intelligence in his being able to think of things other mechanics had never thought of, and his nervous energy—the kind that gets a man out of bed, with his sleep half over, and sets him furiously to work! This is the Golden Complex. Substitute novel for automobile, author for mechanic, beauty and truth for mechanical perfection, and typewriter or pen for drawing-board and you have the same complex at work in the production of good writing.

So much I have explained in order that we may see what happens when the complex doesn't work, when, instead of being "golden," it is bankrupt. Practically all people who confess eagerly, wistfully, that they "have always wanted to write" have these dud complexes. They have sand in their gear-boxes; they plan, dream, boast, postpone action, suffer. Why?

THERE are many types of bankrupt complexes. We'll talk about the two forms found most commonly in writers. Remember now that we are not talking about people who don't work because they are lazy or haven't moral fibre, but about people who, *without their knowing it*, are handicapped by faulty internal adjustment for which they are *in no way to blame*. This is what this very inadequate word, "complex," means: something mixed up, seemingly mysterious, not easily understood—in a word, the product of unconscious inhibition.

The conflict which produces these troubles is a struggle between a creative impulse and fear. The creative impulse is conscious, recognized; the fear is unconscious, seldom recognized. When the fear is recognized, it disappears and the creative energy, the desire to write and succeed, is released and—off you go to a running start! To help you release these fears, if you have them, is the whole purpose of this talk.

Nature (and when we use this old word nowadays, we mean biological evolution) never played a more dismal trick upon human beings than when she buried these fears in the dark, shadowy recesses of the unconscious where we can't easily get at them. It is a diabolical deed because these fears kill creative activity and this means suppressing the grandest thing in life. John Erskine, the novelist, university professor and musician, spoke of this just the other day with great feeling to an audience of young men here in New York. "It is an awful thing," he told them, "for a man to go through life without developing all the talents within himself. If you go around knowing that there is creative ability within you and you do not bring this out, you are damned."

Professor Erskine might with equal accuracy have said that such people are *damned*. This mishap which I have variously referred to as a clogging of the channel of writing effort and as sand in the literary gear-box—how does it get there? It appears, as I have said, in two well-marked forms. One is a slight form, a mild affliction, say, and the other is a serious form, with complications. Let's consider each of these very briefly.

The mild form is found in writing people with high literary ideals and rather low energy. Since these people are introverts, they have read and dreamed a great deal; they have learned to respond to the subtle beauties of literary masterpieces; they are book-lovers; they believe that art, the creation of beauty, is an end in itself and yearn to devote themselves to its service with a sort of holy zeal. Thus the most exalted standards, ideals, are established for their Egos. They are Perfectionists.

All this is splendid, *but* when these Per-

fectionists, these exacting, sensitive souls set themselves to produce some literary art of their own—alas, what appears before their astonished, stricken eyes? Drivel, the halting, feeble, colorless, knock-kneed pages of the literary novice. Here at their feet which before stood in pleasant fields white with lovely flowers, suddenly appears a turbulent, deep, cold river. The lovely flowers are now only on the farther bank and beyond. They have no reason to think they cannot reach the other bank by plunging in and swimming, but—the water is cold and deep and they *might* not get there! So-o-o, as Ed Wynn says, they give up.

If these people possessed great energy, their nerves and muscles would lust for combat with the swirling water; they'd lunge in, in spite of their fears, and eventually they'd arrive on the delectable bank of success. The peculiar trouble of our Perfectionist, our Book-lover, is that he hasn't this energy, this dynamic force. He's a hapless victim of trying to make himself, to alter our figure, into a transcontinental locomotive with the power plant of a Ford car.

HOW is the problem of these unhappy people emotional? Because in setting out to knock Shakespeare, Kipling, and Sinclair Lewis off their perches with the first pages they write, they are responding to their feelings, their over-nurtured, inflated esthetic feelings rather than to their commonsense. Their dizzy feelings prevent them from beginning as literary novices should, by writing for the wastebasket. The fears of failure from which they unconsciously suffer are also often unjustified. Being introverts, they have terrible imaginations and they visualize themselves enduring the humiliation of defeat. They have undoubtedly been humiliated before, in other departments of their lives.

The other and more serious type of stalled literary motor involves what is known in psychological jargon as a "neurosis" or a sickness of the nerves. Most such "cases" are in a bad way; their troubles are invariably complicated with, probably largely caused by, some sex mal-adjustment, and many of them will never be successful in

any creative work or happy in their lives generally without some help from a competent psychiatrist or psychoanalyst.

The chief difference between the Perfectionists and these Freudian cases is that the latter possess not only high literary ideals, but also high energy. Being strong, they plunge boldly into the cold river and often make real progress, but they get confused in mid-stream and begin to swim in circles or they return to the starting point or, God pity us all, they let themselves sink with picturesque and touching resignation.

What's the matter with these birds? They simply in the most amazing manner build up within themselves fears of failure intense enough to overwhelm their high creative energy. Since there are absolutely no dragons or monsters in the whole fascinating game—it can't be a business or chore to anyone who loves it—of learning how to write well, these poor wights look around until they find something else to be afraid of! And what do you suppose they select? The most radiant, the most vital, the most thrilling thing in the world—love. They discover that sex is an element in love and shrink (*unconsciously*) in horror at every manifestation of it in themselves.

These people most of their lives have been afraid of and condemned (*unconsciously*) their impulses of love and sex and romance. The one thing they don't do well is to show their feelings. They are unexpressive, reserved, cautious, conventional, Puritanical, inhibited, neurotic—today we have many words for it and you may take any you understand best. Creative writing of any kind involves an expression of feeling, but if the Puritanical writer is schooled for years and years in never showing the easiest and most pleasant of all feelings to show, how can he express that feeling, or any other for that matter, in any writing he may attempt?

These are the scribes who write a half page or paragraph, tear up the sheet and begin over, and then tear up again and again, finally giving up in despair. These are the people who write a few chapters of a novel every winter and suffer so poignantly that they never finish the job. These are the

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New York Market Notes

By HARRIET A. BRADFIELD

"I'M glad there's a depression in the writing game!"
"Glad?" I looked at the speaker in amazement.

He is a writer—has contributed to the leading men's pulp paper magazines for several years. And I happen to know that several of his best markets have folded up on him in the past year; and that he isn't having much better luck than some of the rest of you in breaking into the remaining markets. You would recognize his name at once, if I mentioned it.

"What do you mean—glad?" I repeated. "I never expected you to turn Pollyanna."

But he didn't laugh. "I'm tremendously serious," he asserted. "For the first time in my life, I'm really learning to write well. Things used to be too easy. Just about half an effort was enough to turn out a passable story. Almost everything I wrote sold on the first or the second trip. And the same editors bought all I could do.

"Now things are different. Competition's keen. Editors are much more exacting in their requirements. I've had to buckle down to real work. I'm studying the markets as I never did before, finding out exactly what each editor wants, following all these notes about their needs, and going over every manuscript until it is the best I can make it. The depression is teaching me to write better than I ever did before. By the time it is over, I'll be on the way to bigger and better checks and for my own satisfaction I'll be a better writer.

That's the reaction of a veteran, to present conditions. How does it strike you?

Personally, it made me realize that these market notes ought to be pretty valuable to any hinterlanders who can't come to New York to see the various editors personally.

It looks as if the open season for new maga-

zines were going to drag along quite a while. Some strangers are already showing their faces on the news stands. Whispers about others seep to my ears in at least two offices. I hope these will become shouts in time for next month's news letter.



STREET and Smith latest magazine is *Progress*. It is their only non-fiction publication at present. It features the romance of the commonplace in science, invention, and mechanics. Austin C. Lescarbourea is the editor. His name should be familiar to you as ex-editor of the *Scientific American*.

This market offers two distinct opportunities: articles that tell new stories of progress in the three fields mentioned above, signed by authorities or obtained through interviews with authorities. About twelve will be used each month, lengths up to 2,000 words although 1,600 is best. Pictures are very important—four good ones preferably. There are also 16 pages of rotogravure, featuring stories in pictures. This section offers splendid new chances for the camera enthusiast who knows his stuff. But he'd better look at the first issue (December) before submitting.

Here are some special pointers to keep in mind about this magazine: It is aimed at high school age and above. Articles must have the interpretative slant; must deal with something that is a development or that is new of accomplishment. The future of *Progress* will depend in part on the amount of advertising it carries. Thus if what you

write can help the *Progress* attract more advertising to its pages your work will be doubly wanted. If you want to see how this is done without losing reader interest see a copy of *Homecraft* on the newsstands. You may deal with inventions long known, but just now working out for common usage, such as television. But these must always be scientific facts. Highly imaginative prophecies belong to other pastures. Put yourself in the place of the average man. Try to tell what your subject means to *him*.

Progress follows the usual procedure of the Street and Smith publications: report within a week (or ask permission to hold over); pay the Friday following acceptance. Base rate is two cents a word. Address—79 Seventh Avenue, New York. If you have a special reason for wanting a P. D. Q. decision on something with news value, send it direct to the editor, Austin C. Lescarbours, at Croton-on-Hudson, N. Y. He divides his time between the two addresses.

A copy of the new magazine tucked safely under my arm, I made my way to the office of Street and Smith's Dorothy Hubbard, associate editor on *Western Story Magazine* and *Detective Story Magazine*. It's a long and dangerous route. Beware! You pass by the high heaped rolls of paper that next month will feed the giant rollers on a lower floor of the building. And you feel awfully insignificant and adventurous, beside such a mountain of future reading matter.

• *Detective Story Magazine*, after being relegated to the ignominy of once-a-month, is now a twice-a-month. And they want both serials and novelettes for it. But they've got to be good! Mr. F. E. Blackwell, editor, is a hard man to please—probably because he knows the fickle public is hard to please continuously. No let-down in quality for his magazines, when you are writing for them. Novelettes may run 10,000 to 30,000 words; serials up to 80,000 in 12,000 word installments. One cent and up is paid on acceptance.

I suppose you know that *Best Detective Magazine* is entirely made up of reprint stories. Street and Smith's only reprint. If you waste postage, you can't hold it against me.

• *Western Story Magazine* is making a change of policy. Instead of shorts and novelettes, they now plan to run a complete novel of about 50,000 words in each issue. There will be no serials and fewer short stories. This western book prefers character interest, out of which action must rise naturally. Don't make 'em too bloody. Keep to the old-time era when a man might cry, "My kingdom for a horse!" and mean it. And never, never, never say the Old West is dead. Don't even let such an idea breathe through a sentence—not if you want a check instead of a rejection slip.

Love story writers may make a few sales to *The Family Circle*, if they hit a keynote of wholesomeness and keep their tales short. This 24-page rotogravure magazine is edited by Harry Evans, former movie critic on *Life*, and is used as a weekly give-away—in New York, through the Daniel Reeves grocery stores; also in a few other large cities throughout the country. The whole spirit is wholesome entertainment for the family, and several prize features run continually—mostly with rather juvenile appeal. Some of the stories are arranged for, but other contributions are also bought. Address—101 Park Avenue.

• *The Short Publishing Company* appears to have faltered before the first issues were ever got together. The address was Asbury Park, N. J.

Wouldn't you know some more five-centers would follow on the heels of Dell's two new nickel ventures! The New Idea Publishing Company at 7 West 22nd Street announces that it expects to join the magazine field with some five cent pulps. Warren B. Cody will be the editor. They are interested in love stories, westerns, detective, commercial-air, and pseudo-scientific tales. Everybody welcome, new or experienced. Lengths: shorts of 2,500 to 4,000 words and novelettes of 10,000 to 16,000 words. Nothing longer than these. Rates probably about a cent and possibly less on publication.

• An important addition is being made to the New York group. *Woman's World*, heretofore published in Chicago, has been bought by Lee Ellmaker and will now be edited in the East. You can anticipate a

better magazine. The address will be the same as that of his last year's acquisition, *Pictorial Review*, which is 222 West 39th Street. This gives Ellmaker both big town and small town coverage on his two magazines and a fine possible combination rate for advertisers.

- *The New Yorker*, which offers a good market to those with the smartly sophisticated yet elusively simple touch, is reported to have a most interesting system of payment. It is graduated according to seniority. You get five cents a word for the first twenty-five bull's-eyes. After that, your rate rises, in units of twenty-five or so, at so much per word, until you reach the ten-cent ceiling. Who said persistence didn't pay? Articles, sketches, and short stories up to 2,000 words; clever verse and fillers. Address them to 25 West 45th Street.

- *Sweetheart Stories* is really in the market once more, to the joy of dealers in love lorn literature. Lyon Mearson, who is editing it now, tells me they will be "buying a selected and limited number of short stories—not over 5,000 words—and a few short stories under 2,000. These must be very romantic



and not too sophisticated. They must be about unmarried people, and must wind up in a clinch at the altar—"the happy ending," in other words. No sex wanted for this magazine. And they have plenty of verse and fillers to last several months. Payment is very prompt, with reports in ten days. Rates one to two cents a word. But to merit a check, Mr. Mearson says your story "must be so good I can't turn it down!" Address 100 Fifth Avenue.

- *Answers*, Dell's prize contest magazine, was only a "one-Shot"—no more issues to date. So was *Jokes*. But *Crossword Puzzles*, started experimentally with a single number, is meeting with success and is now a quarterly giving you as much fun for ten cents

as one of those crossword puzzle books at ten times the price. There is a probability it will become a monthly, in which case it will buy. Follow it, if you are interested, but don't submit puzzles until you query.

Lyon Mearson is editor of that magazine; also of *Modern Romances*. (Address—100 Fifth Avenue). Stories are being bought as needed. They are not filling up the safe. Payment is at a minimum rate of two cents—reports in ten days, check the following week, on Tuesday.

Here are the requirements for stories: "I want tales that deal with basic, elemental problems of living between man and woman. Don't drag in sex; but if it is inevitable, then it is not barred. The end must be inevitable, as in life—not necessarily happy by any means. Each story must have its basis in truth; that is very important. Six thousand words and under is my favorite length—as much under as possible.

Don't try wise-cracking or smart-alecky stuff for *Modern Romances*. It won't go. A simple, sincere tone is the goal to strive for. Your story should be just the true, unbiased chronicle of a girl or a boy who has passed through a crisis in life and is writing about it.

"MODERN" is a favorite word with the magazines, it seems. Here is the dope on *Modern Living*—"The Way to Health", as the cover proclaims:

"Articles on every aspect of physical and mental health achieved or to be achieved by natural methods—sunshine, fresh air, balanced diet, exercise and simple mental therapy. First person stories of conquering disease and regaining health without the use of medicine, drugs or knife surgery. Interviews with famous people who have natural health stories to tell; with eminent doctors, scientists and psychologists who have made, or are making, contributions to man's physical wellbeing and human happiness more or less in accordance with our ideas—observance of Nature's laws and simplicity of living. Outdoor and indoor recreational and exercise articles. Articles and stories on hobbies that have a health slant. Modern nutritional science, mental healing, child wel-



fare and child guidance, social health work, etc. Length of articles varies from 800 to 2,500 words. Best lengths 1,000 to 2,000 words."

Photographs are acceptable with first-person stories especially. No poetry. John Casey is the executive editor in charge of all manuscripts. The address is 131 West 30th Street. And the rate of payment runs from one-half to two cents a word, on acceptance. Reports made within three weeks.

Work for the love of it. That's the impression I got when I walked into the crowded office of Dr. Dagobart D. Runes, editor of *The Modern Thinker* and *The Modern Psychologist*. Shelves of authoritative looking volumes line the room. And Dr. Runes has had long personal friendships with many of the noted psychologists whose articles appear in his two magazines.

The new one, titled *The Modern Psychologist*, aims to interpret psychology to the layman. Its articles must be popular in tone (nonacademic) but authoritative. They must be current in interest and deal with problems of psychology—if possible, problems of life, and the practical application of psychology. Dr. Runes prefers them to be of a controversial nature, in order to stimulate the reader. Payment is now announced on acceptance. Rates on arrangement—about a cent a word. Address—33 West 42nd Street.

• *The Modern Thinker* embodies subjects of a more general nature: economics, social science, philosophy, art, religion. Here again the popular but authoritative tone is required, but nothing of the cheap, rehashed stuff. Strive for a fresh angle, avoiding the repetitious handling. For both these magazines, the preferred length is between 2,500 and 3,500 words.

If your satirical vein runs beyond the sophistication of the *New Yorker*, try *Americana*. This magazine was originally started as an outlet for the drawings of various il-

lustrators which were not available for other markets. At that time, there were said to be too many artists stirring the business broth. It has now been reorganized on a serious basis, with Gilbert Seldes and George Grosz as co-editors. Office at 521 Fifth Avenue. Mr. Seldes announces that he "will consider for publication satirical articles on current topics, manuscripts not to exceed 1,000 words."

A note from the magazine itself will give you a clue to needs: "Satire in caricature and words on present miasmatic civilization." And the editors refer to themselves as "laughing morticians."

• *College Life* at 570 Seventh Avenue is open for short stories of 3,500 words and under — very concentrated and meaty. It pays about a cent and a half a word.

N. L. Pines is editor both of *College Life* and of the three "*Thrilling*" magazines. These last are very standardized. While written chiefly by staff writers, they occasionally buy on the outside from experienced pulp authors. Better query first, especially if you think of submitting a novelette, which they use in 20,000 word lengths. Very low rates—about a half cent.

THERE'S a good market for the masculine sort of thing over at Magazine Publishers, 67 West 44th Street, where A. A. Wyn is head man. He wants war-air stories (shorts) with some novel twists for *Flying Aces* and *Sky Birds*. Flying stories "can have a ground plot interspersed with air action in short doses. We demand more plot and less action than most of the air books," Mr. Wyn points out. He could use a good foreign adventure-action story, but only occasionally. It must be short.

You Western writers—don't you know anything but Montana and the Mexican Border! Take a look at the great spaces between those points and pick some other spot when planning your next for *Western Trails*. And try to get some real Western atmosphere into it, along with a cowboy who acts like a genuine cowboy. Those are the two reasons for a lot of rejections on this magazine: duplication of locale and feeble atmosphere. And a plot tip: Mr. Wyn is *not* looking for a

Western tale in which the hero is searching for the man who murdered his father!

Keep to the short story lengths, around 6,000 words. Fillers must be really short—200 or 300 words at most. But they have a good many on hand. Steer sort of a middle course between *Ranch Romances* and the usual Western action. *Western Trails*, remember, prefers plot with drama instead of straight action, and adds romance and mystery to the usual formula. If you don't know the West, and who does, I hope you get a chance to read Craigie's article which I heard Mr. Abbott went shopping for.

A sinister note should dominate short stories submitted to *Detective Dagnet* (same editor and address). Four to five thousand word lengths are now in demand—even six thousand. Get away from the opening in which a group surround the corpse. Concentrate on action rather than deduction. Strive for unusual crimes (these are most in demand here). A series might grow up out of a specially strong story, but it is better not to plan them in advance for *Detective Dagnet*.

Do you feel strong enough today for some bad news? *Fiction House*, after a long and honorable career, is suspending publication of all its remaining magazines with the December issues. This means that the following are no longer published: *Aces*, *Wings*, *Action Stories*, *Action Novels*, *Lariat* and *Frontier*. Other Fiction House magazines were suspended last spring at the time of the death of J. B. Kelly. But I hardly believe these titles will be allowed to die.

- *Rapid-Fire Western Stories*, *Rapid-Fire Detective Stories*, and *Rapid Fire Action Stories* look good on the stands but mean nothing to you writers, unless you can dig out second serial rights. These three are all strictly reprint magazines, put out by Clayton at 155 East 44th Street. No original manuscripts are being considered. Don't sell Clayton second rights if Dell bought the original story.

Miss Fairgrieve reports to writers that she will not be buying romances for *All-Story Magazine* until after inventory time, which is the first of the year.

- *Strange Tales* will be discontinued by Clayton's after the January number. *Every*

Month, announced as a new give-away magazine in Tabloid-paper form, is not in the market for any contributions. Randall M. White, managing editor, tells me it will contain a number of fairly standardized departments, but everything is taken care of in the office, which is located at 205 East 42nd Street.

- *The Playwrights' Guild*, 125 West 43d Street, is considering plays by new authors, but you should note that this is a cooperative affair. If you have a play in which nothing can diminish your faith—and if you have some money to help in backing a production—then you might write them for full particulars.

That's all of that for the moment. Cheer up while I give you notes on some more optimistic markets.

- *The Bookman* (386 Fourth Avenue; Seward Collins, editor) can use "literary articles and essays, not over 3,000 words in lengths; also photographs of authors and literary scenes, informal in nature." They report within four weeks. Their rates are low, but paid on acceptance.

Few magazines buy the short story which wins literary prizes. It is good news to know that *The Forum* bought Edwin Granberry's short short-story, which won the O. Henry prize. Henry Goddard Leach is the editor. The address, 441 Lexington Avenue.

- *Hound and Horn*, a literary review issued quarterly, gives me the following information: Address, 545 Fifth Avenue. Editors: Lincoln Kirstein, Bernard Bandler II, A. Hyatt Mayor. Needs short stories up to 4,000 words, articles up to 5,000 words, and poetry. Photographs on the American Scene are used, or to illustrate chronicles. Poetry must be original and "distinguished." Reports are made with the month. Payment at \$5 a page for poetry, \$2.50 a page for prose, \$10 per book review. The magazine was started when the Editors were attending Harvard some years ago. They are smart cultured young men and their book reflects it.

- *McCall's* presents an occasional but excellent market for anyone who can handle the sort of thing they are using. Study the

magazine for the past two years is their editorial advice. And give heed to these suggestions from the Associate Editor, Miss Mabel Search:

"Briefly, we look for romantic fiction that has charm and glamour or romantic fiction that has an element of alluring adventure. As for articles—we want the sort of thing that has a news value, rather than the old controversial article so much in vogue a few years ago. The space that we can allot to poetry is, unfortunately, very limited; but every now and then we find space for something that we consider exceptionally good."

Every phase of home-making is included in the articles bought by *The American Home*, edited at Garden City, N. Y. Lengths should be 1,000 to 2,000 words. Fifty dollars is the usual price per article. Reports made "at once." Good photographs or drawings make articles more acceptable.

Pierre Dumont, editor of *Paris Nights*, at 1008 West York Street, Philadelphia, Pa., has stirred up a new entertainment called *Gayety*. This uses "snappy but clean stories with a good measure of sex appeal—lengths up to 3,500 words and feature articles up to 5,000 words." The same requirements as for his first magazine, evidently. And the same low rates—a half cent on publication.

At 12 E. 41st Street, New York, *The American Spectator* has its offices.

Gossip

- *The American Spectator*, George Jean Nathan's new newspaper-magazine, proved so popular that it went back to the press for a fifth printing in ten days. . . . *The Metropolitan Mother's Guide* is a "class" publication—for mothers of children in private schools. . . . All the Hearst papers have been ordered to use no columnist material except that issued under the Hearst syndicates which are *King Features*, *International News Service*, and *Newspaper Feature Service*. . . . There's still time for rural women's clubs to submit plans of descriptions of the ideal house for farm or small town in *The Country Gentleman's* contest which closes January 1, 1933. Write for a Project Entry Blank to the Rural Clubwoman, care of *The Country Gentleman*, Philadelphia.

Most of the newly announced book publishers seem to be closed to the general contributor. *Advance Publishing Company* was founded by Harrison E. Fryberger to put out only his own books. . . . *The Bibelot Brothers* specialize in reprints. . . . *Coventry House*, organized by Adam Blair, is located at 522 Fifth Avenue. He is starting with six books, some spicy new ones, some reprints. But he states that he "is not in the open market for manuscripts just yet." . . . *D. H. Smith* has

organized a new company to issue reprints of classics on which the copyrights have expired—thirty cent editions. He may publish original fiction later; not, however, unless he can keep the price down to thirty-five cents. . . . *The Doubleday One Dollar Book Club* has been brought into existence to use up books returned by members of the Literary Guild. These, in turn, are returnable! . . . *The Literary Guild* has acquired the *Book League of America* and is consolidating the two subscription lists.

- *Harcourt, Brace and Company* has purchased the books of *Brewer, Warren & Putnam*. . . . *Farrar and Rinehart* have gone in for "guest detectives" — object: to see whether the average reader will guess who is the murderer too early in the story. Some writers might well take the hint and add this to their work methods.

Space draws to a close, but I must get in some of these notes about some trade journals.

- *Tires*, 420 Lexington Avenue, sends this information over the name of their editor, Jerry Shaw: Articles describing the business methods of tire dealers and operators of service stations in the automotive field selling and servicing tires, batteries, brake lining, gasoline, oil, lubricants, car washing, wheels, rims, and accessories, but doing no heavy repair work. Articles not to exceed 2,000 words. (Prefer 1,000 to 1,500). To be accompanied by photos showing exterior and interior views of establishments, advertising, mail promotion material, personal portraits, etc. Reports within three to five days. Payment at a half cent a word; \$2 for photos; on publication.

- *Outdoor Selling*, has not been appearing for some months. The company was disposed from their offices at 11 West 42nd Street a long time ago and manuscripts on hand at the time apparently are lost.

- *Motorboat*, 65 Beekman Street, has returned to its former management and is incorporating many of its old features. This is a monthly for the average motorboat enthusiast, and articles should be addressed to the man of moderate means. Payment is around twenty dollars an article. William B. Rogers is the editor.

- *Air Transportation*, 22 East 40th Street, is a new monthly business magazine, edited by Michael H. Froelich. . . . *Radio News* and *Radio Call Book and Technical Review* will be consolidated under the two names,

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The Plagiarist

By H. BEDFORD - JONES

*The most prolific and successful pulp paper
free lance writer.*

I HAVE just had the unusual experience of running down a gentleman who plagiarized one of my own stories, lifting it bodily out of an old *Blue Book* and selling it with hardly a change to *Argosy*.

Naturally, I will not be accused of having sympathy for this man. Which may make my remarks all the more surprising to writers in general.

This case was peculiar. The man could write and had sold stuff of his own. Faced by pressing need, he dug up stories that he had admired in past years, by me and by other writers, and copied them. Beyond changing a name or so, he made no alterations. He did not even rewrite or try to disguise the original. Somewhat startled by seeing my own story in print over his name, I got his address and ran him down.

I took an officer along, with the intention of giving the gentleman ten years in jail for piracy.

To our astonishment, his only reaction was one of surprise. Now, any scoundrel of a rather weak character, when given a lecture on theft by a hardboiled officer and seeing the jail doors wide open before him, is either going to holler for mercy or put up a good sob story. This man did neither. He took it on the chin. He said, in effect:

"You're the doctor, of course. I'm willing to give a confession, make full restitution, and agree never to do it again. Now that I know it was wrong—"

Then, after the fireworks were all over, he had the apparent nerve to ask whether I would read and criticise a couple of his stories. He also had the apparent nerve to write the editor of *Argosy* that he meant to beat the game honorably, start in again under a new name, and eventually come out on top as a writer.

I say "apparent". This chap was not a crook. He was purely a mental case. As the officer observed to me, he didn't belong in jail, but in the bughouse.

Some years ago, a reverend gentleman up in Canada sold *Adventure* a novel by H. Rider Haggard. He was a person of exactly the same type. He didn't know it was loaded. As I recall, he convinced the magazine of this, and evaded prosecution.

Now, my own plagiarist was going blissfully ahead with the business. He was not selling a story or two and then skipping out with the proceeds. He had struck a good thing, and so far as he was concerned, a legitimate thing. It simply never occurred to his warped brainpan that he was a thief. Just like the reverend gent in Canada.

There are other aspiring writers of the same type.

Now, it is very easy to say: "Jail him! Put this menace to navigation out of the way with a dynamite bomb!" That is the natural reaction. It is the human, self-protective reaction. In the case of an actual crook, who stole deliberately and with full knowledge of

his act, it would be the only thing to do. But, if our Creator took the same attitude toward all sinners, He'd be a pretty poor type of deity.

It seems to me that the writers' magazines should occasionally exert a little educational effort in this line. We like to think that all aspiring writers realize the facts about plagiarism; but they don't, any more than the primitive savage knows all about sin. A large percentage of them don't know what the word "plagiarism" means, just like this man.

Some read the writers' magazine, however. They are interested in markets. They live in a dream-world of their own, until the time when they make good as writers. Too often, plagiarism is hushed up, as possibly putting bad ideas into folks' heads. That is wrong. In matters of ethics and law, we must have education rather than ignorance.

I am vitally interested in self-protection. A plagiarist is a menace to my business, my career, my future. I know one plagiarist whom I'd cheerfully put behind the bars if I could catch him, because I know he's a crook. But a mental case is something else again. A good many struggling writers are very much like him.

Remember, we have a crop of new writers every year or two, and new aspirants to literary success, as the English phrase it. Their mental outlook on the game is amazingly vague and incomplete. Many simply don't know what constitutes literary theft, or that what some other writer publishes does not belong to all the world as it did a hundred years ago. Our artificial standard of literary ethics needs to be impressed upon them.

The fact that somebody has been heavily punished for plagiarism, does not impress them. This occurs very rarely. What I should like to see in WRITER'S DIGEST is a definition of plagiarism in a running box, every issue, together with a note that grand larceny draws an average of ten years in the coop. This would be an educative feature.

The more dangerous type of plagiarist is the bird who knows what he's about, who sits down and deliberately rewrites a story

in such fashion that it is hard to pin the deed on him. This is the crooked type who deserves no mercy in any way. Luckily, he is rather rare. People with brains enough to manage such a job, usually keep their brains working at better things.

Only the other day, the editor of a very prominent magazine was telling me how he got stuck by one of his own office force, with a story published forty years back. Deliberate plagiarism in this case, apparently. Come to find out, however, he learned that the person who did it thought that it was quite all right, as the copyright had expired!

Such stuff as this calls for education. Most of our new writers do not mingle with seasoned authors. They hear all sorts of guff about how great writers used to "take" from lesser sources and so forth. This is essentially dangerous. They need to be told in plain words how plagiarism is regarded today. Many of them live out of touch with writing contacts, in country districts, or keep their writing as a secret aspiration. These are the ranks from which the more common forms of plagiarism are recruited, and four times out of five, the culprit is not a criminal.

All this may seem surprising, coming from a writer who was just stung himself, but that's the very reason. It's easy to get hot under the collar and yell for the police. I think that what we need most, however, is to drag the ugly facts out into the sunlight, air them thoroughly, and then the culprit will have no benefit of doubt.

Plagiarism and Piracy

By L. L.

WRITER'S DIGEST has asked an able, practicing attorney to define plagiarism and piracy and to state, as far as possible, the dividing line between being influenced by an author's works, and deliberately plagiarizing an author's works so as to be criminally liable.

Plagiarism simply is the act of appropriating the ideas and language of another and passing them off as one's own.

Piracy is a general term used to describe the actual violation of common law rights or of copyright rights in intellectual or artistic productions.

Plagiarism differs from piracy in that it does *not necessarily* involve the violation of legal rights. More often plagiarism involves

only moral rights and cannot be prosecuted successfully. Thus, all acts of piracy are plagiarisms but all plagiarisms are not acts of piracy.

As an example, let us say you set up a new style of writing that is distinct and different such as Mencken's was six years ago. I copy your style and mannerism in writing an article. In your own mind, and in the mind of all those that know your individual style, it is obvious that I have copied your style of writing. In so doing I am a plagiarist because I copied your ideas on style.

But since I only copied the pattern and not the cloth itself in this instance I cannot be successfully prosecuted for piracy.

Thus today a thousand writers imitate the tricks first offered to the reading public by Mr. Mencken, yet H. L. Mencken cannot prosecute any of them for appropriating his style. But if any of these writers copy word for word the phrases and sentences of Mencken and attempt to sell them, they are guilty of both plagiarism and piracy.

When you are guilty of piracy, you are a plagiarist who can be pinned down to the offense. The best way to avoid piracy is not to be morally guilty of plagiarism.

If one is guilty of plagiarism he is open to the condemnation of the intellectual world. This is the *sole extent* of punishment for such an offense.

On the other hand, if one is guilty of piracy either at common law or under the copyright laws of any of the nations of the world, the guilty party may be enjoined by the original author or publisher who has the copyright.

A copyright under our modern statutes is merely a formal method of protecting rights in literary or artistic works that are already informally protected by the common law. If a copyright is violated, then the guilty party in the United States can be prosecuted directly under the Federal statutes by bringing the copyright into court. If the writer has no copyright on his works, then the formal authority of the author to maintain the exclusive rights in his works does not exist, but, nevertheless, he is still entitled to the protection of the exclusive rights to his works

by the common law, which has come down to us since feudal times.

The doctrine that an author has a property right in his ideas and is entitled to demand for them the same protection which the law accords to the owner of an auto or an ice box has *never found any recognition in any form* of the law of any civilized country. No law provides for the protection of an intellectual conception apart from the thing produced; and there can be no monopoly in the theories and speculations of an author. No author can control a field of thought on any particular subject on which he chooses to write. If an author publishes his book he ceases to have any exclusive claim to the *ideas* or *sentiments* expressed in it, considered apart from the actual language; for he cannot exclusively hold for himself alone the thoughts which have entered into the understandings of other persons through reading his writings.

In other words, if you write a book about the general theme that men descended from monkeys, anyone else may also write on that theme as long as they do not use your exact words. Further, any one else may also express in print his opinion of man descending from monkeys and his opinion may safely coincide exactly with your own as long as he does not use your own words.

In other words, in the field of writing the only subject matter that can be protected is the order and manner of arrangement of the words. The basic idea itself may be lifted by others, put entirely into their own words, and safely but not ethically sold.

Of course, it should be understood that the protection afforded to the arrangement and plan of the author is very broad and not necessarily limited to actual and direct copying. *Copying either in part or in whole, paraphrasing, in part or in whole, using extracts and quotations, either with or without acknowledgment of the source from which they are taken, translation or re-translation, dramatization, performance, reading and a host of other methods may all be included within that field which constitutes an infringement sufficient to constitute piracy.*

(Continued on page 62)

Trade Journal Notes

By FRED KUNKEL

(Author of several thousand trade journal articles)

HOW TO BEGIN TRADE JOURNAL WORK

MANY writers would like to write for the trade journals, but few know where to begin. Some do not know what it is all about, judging by various comments received. One of the simplest definitions of the trade journal is that it is a magazine covering a specific field of business, such as hardware, grocery, plumbing, etc.

In fact, there are more than 3,000 trade papers published today, in spite of the generous inroads of the depression which forced many of them out of business or drove them into mergers. These trade papers buy anything from news items to features, but owing to the scarcity of available trade journal writers in strategic locations in various parts of the country to cover spot news or to pick up features as they develop, many magazines are prepared partly by the editorial staff.

This tendency has been accentuated by the depression, because this cuts down editorial costs. But even with such magazines the trade paper writer has not lost much revenue because such papers seldom appropriated more than a hundred dollars even in good times to buy free lance material or to give out assignments. And there are still several hundred trade journals published today who still pay 1c a word, with good rates for photographs.

In order to fit into the expanding program for 1933, the aspiring trade journal writer will do well to cast his eye over the various trade fields mentioned below to see how he can break into this field of writing, and so by gulping down a few at a time he may gradually expand his efforts until he has a string of ten or even twenty different

fields which he cultivates regularly. Of the many listed, you should be familiar or interested in at least three.

In other words, say you pick out aviation, baking, and banking as a field. You will write the editors of these various magazines (see "Writer's Market"*), and ask them whether they are covered in a news way in his city. If not, you will then endeavor to procure news—and while doing so also sound off on whether that baker or banker has been doing anything new or unusual lately—either in advertising, office methods, truck delivery, salesmanship, personnel training, or what not—and if so you will at once pick up the rudiments of a good story, and then write your favorite editor about it, outlining what you have learned, and asking him if he can use a good feature, and how he wishes it developed. The editor, ten chances to one, will come right back with a letter telling you just what he wants and you can then go back, get more information, write up your story with photos, and make a sale.

The trade journal market as such should be carefully studied and analyzed, before marketing your scripts. As a beginner you should have copies of various issues on hand to see what features and editorials are used—what is alive in the field—what type of material the editor prefers—and this will also pave the way to drafting up a series of questions to ask business men and those whom you desire to interview so as to develop stories along that line.

The trade journal field may be divided as follows:

*It is impossible to list all trade journals every month. They are included in the book "The Writer's Market," \$3.00 postpaid from Writer's Digest.

Antiques	Furniture	Photographic
Art and Architecture	Furs	Plumbing
Auto Accessory	General Merchandise	Printing
Aviation	Gift and Art Shops	Poultry
Bakers	Grocery	Public Utilities
Bankers	Hardware	Radio
Barbers and Beauty Parlors	Hosiery	Railroad
Barrels, Boxes, Packages	Hospitals and Health	Real Estate
Battery Trade	Hotels and Clubs	Restaurant and Cafeteria
Bottlers	House Furnishing	Salesmen
Building Materials	Ice Cream	Seed and Nursery
Business and Office Methods	Ice and Refrigeration	Show Retailing
Canning and Packing	Insurance	Sporting Goods
Carpet and Upholstery	Jewelry	Stationery and Office
Cemeteries and Monuments	Linens	Storage and Warehouse
Cleaning and Dyeing	Lumber	Stone and Rock Products
Coal	Meats and Provisions	Tailors
Confectionery	Men's Wear	Telephone and Telegraph
Dairy	Milling and Feed	Textile
Druggists	Millinery	Tires
Dry Goods	Motor Transportation	Tobacco
Electrical Retailing	Municipal and County	Toilet Goods
Farm Machinery	Music Trades	Toys
Farm Machinery and Implements	Optical	Trunk and Leather Goods
Fertilizer	Paints and Paper Hanging	Underwear
Florists	Paper	Women's Clothing
Funeral	Petroleum and Gasoline	

Each of these classifications should be put on a filing folder and then into a regular filing cabinet. In each folder should be filed the carbon copy of the manuscripts in circulation, and attached to each script, a route sheet of possible markets.

Each individual file should contain three folders under each classification; that is:

1. An ordinary manilla folder for "Advertising," for instance, which contains extra route sheets for circulating manuscripts, and all correspondence from editors. In this folder you should find editorial needs listed and kept constantly posted with all changes of address.
2. A brown folder to contain all manuscripts in circulation, that is, the carbon copy, to which is attached the route sheet, telling the complete story of where that manuscript is at present located, and who has returned it and why, because all rejection slips and letters are pinned to the manuscript directly under the route sheet.
3. A red folder to contain all accepted manuscripts not paid for, and when a manuscript is out over thirty days it generally indicates the possibility of publication, or holding for use, and so calls for the usual 30-day follow-up letter of inquiry, and this letter is attached to the manuscript, and also transferred to this folder.

In this way you have a complete picture of your markets, and an up-to-date chronological reference for your manuscripts. You can tell whether you have 100 or more manuscripts in circulation and which of them are either going the rounds, are out over thirty days, or have been accepted and which are not yet paid for.

Route sheets can be made up as needed, six copies at a time, one copy to be attached to each new manuscript put into circulation.

These copies should also show the date when the last route sheet was brought up to date, thus:

Title of article:.....jan. 1, 1933

ADVERTISING

Mail: Ret: Mail: Ret:

-----:-----:-----:-----: *Advertising and Selling*, 9 East 38th St., New York City; Established 1923; \$3, pub. twice a month, A.B.C. Cir. 8812; circulates among printers, publishers, etc., 21%; firms who advertise, 20%; sales managers, 3%; advertising managers, 15%; advertising agencies, 16%; etc.
 -----:-----:-----:-----: Uses articles on.....etc.
 -----:-----:-----:-----: *Printers Ink*, etc.

Etc. Etc.

This list of magazines in the advertising field should be exhaustive and contain all the published magazines which in any way cover advertising. It should be kept up-to-date from "wants" and "discontinued" or "new" publications listed from time to time in *Writer's Digest*. The original is made up from classifications of the *Standard Rate and Date Service*, *Crain's Market Directory*, etc. If you live in a city of 50,000 or more you doubtless have an advertising agency who may loan you their data book. It costs over \$75.00 a year. But if you look presentable and talk intelligently the agency may loan it to you for use at their own office.

The same system can be followed for every other classification shown above, that is, all the magazines published in each field being listed on a route sheet. The "mail" and "return" blanks on the route sheet are filled in as the manuscript is sent out or when it comes back.

And so when you prepare a new article you simply get out a carbon copy of the

route sheet, first study the most likely markets for that article, and then send it out in the order marked on the route sheet. Examine the entire route sheet after writing each new manuscript, and then mark the most likely markets in front of the "mail" side in one, two, three fashion, and then it is easy to handle all the re-routing after that, and you can forget about that manuscript until it is accepted or paid for, and go on preparing more new manuscripts for in order to have a guaranteed income you must have not one or a dozen manuscripts in circulation, but a hundred or more, and in three months time you will have exactly that, and checks will be coming in regularly.

In this way you are constantly turning out new work and not worrying about returned manuscripts, which takes away the brunt of disappointment as each manuscript comes back, at least until the entire list is exhausted, when it shows up as "no sale," and you can then rewrite the entire script with a new angle, a new title, and start it on the second round, for which you find on the route sheet another column, which is the reason for having two columns for "mail" and "return," thus giving the complete history of each article from the time it is mailed until it is returned unsold or sold.

WHAT to write for the trade journals? I should say in order of quick saleability:

1. — News
2. — Features
3. — Fiction

News is easy to gather. For instance you see all the furniture dealers or florists in your town and find out what is selling best, what is in demand, whether the proprietor has a new son or daughter, whether he has been touring, fishing, or where he spent his vacation; whether he has just occupied a new building, or is contemplating buying one, or moving, or enlarging his store; whether a new man is coming in, or an old one dying, etc.

Generally many magazines are covered in a news way in large cities but there are many, many cities where no coverage is had and the magazines are eager to get a regular column as, for instance, in the optical field

which is wide open for news from many cities outside of the five largest.

Get the news and send it in to your favorite magazine and try them out. Use a route sheet and if one magazine has a regular correspondent, the next one may not. It is better to do it that way than to query, for the editor sees a sample of your work, and can immediately tell whether you've got the stuff he wants, and if he is interested, he will send you a copy of the magazine showing how other news writers in other cities are handling it.

News is a regular pay feature, which is one reason why it is good for the trade journal writer. While the pay is not so high, it is a regular monthly retainer, and you can depend on this source of revenue to keep your ambition alert.

Feature articles pay the big money, and are always in demand if well done. They comprise photos of the place written up or of the proprietor, and detailed descriptions of some merchandising angle which is novel or unique in the furniture or florist's line, the hardware or the grocery line, etc.

There is a big field for the right kind of trade fiction, but the writers of such fiction are scarce. This is a new field for exploitation open to some enterprising young writer who has not yet scratched the field of hundred dollar fiction success.

The preferable selling length for trade material runs anywhere from two to six pages typewritten, double spaced, and preferably four, for features and fiction. Single page manuscripts are not remunerative enough, are too easily lost or misplaced, and in general short ideas cause a lot of trouble for the writer in follow up, tracing publication, and payment, and should be avoided unless you can supply a number at one time.

Selling the Jewelry Field

(Each month a new field is discussed)

Now, more than ever before, writing for the trade journals is becoming a purely specialized field. The day when "write-ups" were bought simply to get a story to fill the editorial pages and to secure nation-wide coverage of live jewelers, has passed. This is due largely to the depression, when edi-

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Will You Send Us Your Next Rejected Manuscript?

THE very next time you receive a rejected manuscript consult the criticism rates of WRITER'S DIGEST and send your manuscript to us. Find out *why* your manuscript was rejected!

Certainly there was a reason. And probably a good one, too.

We will carefully read your manuscript and tell you point blank why your script was returned, where its greatest fault lies, where it must be changed, where it may be sold,

and how it can be bettered. You will find our criticism constructive, friendly, honest, and eminently satisfactory.

For over a decade the criticism department of WRITER'S DIGEST has been our most important division. It's our business to help writers sell. We know the current magazine market trends, and we know how to make you understand where your

faults are and how to correct them.

If you have never before patronized the criticism department of WRITER'S DIGEST do so this month. Send us your manuscript, and, if you wish, the rejection slip of the last magazine

to which you sent it. Our fees are most reasonable. We guarantee satisfaction. Most of our criticism checks are made out for less than ten dollars, a meager sum to find out information that may prove invaluable to you.

Possibly we can re-route your talents for you, and direct your literary energies to a different type of work. The commercial literary field is so broad that a talented failure at articles may prove a famous success at novels. We are interested in your own individual problem. Let us help you to firmer literary success.

Write Today.

FEES

These fees include complete constructive criticism, revision suggestions and specific market information about your own individual manuscripts.

Up to 1000 words.....	\$1.00
1000 to 2000 words.....	\$2.00
2000 to 3000 words.....	\$3.00
3000 to 4000 words.....	\$4.00
4000 to 5000 words.....	\$5.00

after 5000 words, the fee is only 60c per thousand words

Poetry, 5c the line. Minimum fee, \$1.00

CRITICISM DEPARTMENT
WRITER'S DIGEST

22 E. 12th St.

CINCINNATI, OHIO

tors suddenly found their appropriations cut down to almost nothing, and when they began a selected process of buying only the best and rejecting the rest.

Articles are only bought if they have exceptional merit and *confine their contents to specific subjects*. The editor takes the viewpoint that his readers will not read his editorial pages unless he has a specific money making or time saving message.

Individual suggestions are wanted, such as sales promotion of any particular item, fountain pens, glassware, gifts, selling fine perfumes, greeting cards, emblems, and trophies, etc., or articles on newspaper and direct mail advertising campaigns, salesmanship, modern store keeping, short, practical selling ideas, window displays, stories which tell "how" and results, all business facts, not generalization.

An interview among the jewelry stores in ones' town, may, for instance, produce:

1. Four feature articles of 1,000 or 1,500 words.
2. Ten idea articles from 200 to 500 words.

These interviews can be made in one day in a town of 100,000 population, or in two days in a town of 400,000, which therefore is profitable interviewing and selling.

Don't try to make a feature article out of the second type of story material, because editors are smart today and the dull tonnage of words means a rejected manuscript. It is not a question of how long a story you can make, but *how good*. A one-page story chucked full of ideas will bring just as big a check as a two-page story. By all means send photographs or copies of ads or direct mail letters or postcards with the story, by way of illustration.

Show "how" a thing can be done in a "better" way. Do not think that the editors want articles simply to fill space. They want to know what jeweler in your section of the country is doing the best job in town, why and how. They want to know how his business has increased as a result of better merchandising methods, with facts and figures to back up your statements.

If the jeweler interviewed is unwilling to furnish facts, tell the editor in your note of transmission, and suggest that if possible he will write the jeweler direct as to just

what he wants, he can get it. If not, that if he will furnish you with a carbon copy of his letter, you will follow it up, if the jeweler does not reply.

In gathering material remember that what the small town jeweler can do to increase his business is just as important as a story about his big city brother. The size of the town has nothing to do with the story.

If you will embody these principles in your writing, you will find the editor sympathetic. He will send you a letter of rejection telling you just why he rejected your manuscript, instead of enclosing a meaningless rejection slip. His letter will tell you *how* on future interviews you can produce a story for which he will gladly send you a check.

Sometimes if you lack enough material to make a story, but think you have a good idea which can be developed, write the editor a query. Tell him you think that here is a good idea. How does he wish to have it developed? This frequently enables the editor to render suggestions which will make the article acceptable.

Remember that articles should always be specific. The editor wants merchandising stories of foremost appeal to jewelers, stories resulting from actual interviews with heads of high grade stores and those which are well rated in Dunn and Bradstreets.

Stories dealing with some particular phase of merchandising in which the store excels, are your meat. Write your story from the standpoint of helpfulness. Explain fully and clearly how those methods described meet the problems incident to their business and tell the factors which make for their success.

In checking up stuff never discard small ideas. Remember that they can be played up into acceptable 200 to 500-word articles. Short filler material is always desirable.

Articles on credit selling and the installment business, if exceptionally well done, are always acceptable, but in general this is taboo unless it has an unusual story in it.

Practically every magazine in this field uses news items and if your city is not represented, which fact you can quickly ascertain on inquiry from the editor, you can supply a monthly news letter in your terri-

tory as a starter and so get better acquainted with the editor. When gathering news you can quickly pick up short "how" articles on practical selling ideas, or get a picture of a widow display, and play up results in 500 words.

In getting advertising stories remember always that they must conform to the tenets of the Better Business Bureau. Otherwise they will not be published. Throughout, remember that your story must contain business facts and ideas, not generalization.

Articles should deal with one particular phase of the jewelry business rather than attempt to tell all there is to be told in one article. How to get new customers, how to hold old customers, how to sell diamonds, how to get quick turnover on any one item, how interests in sports sells trophies and interest in sport jewelry may be aroused, why a cash store adopted credit, a story about an all cash store, and why it thrives without selling on the installment plan or on credit, an article on selling glassware, gifts and lamps.

Stick to facts in writing articles. Don't theorize. Quote the jeweler. He is keenly interested in certain phases of his own business. If he knew that Jones in Millville was doing a good job in selling diamonds he would engage Jones in conversation and ask him all sorts of questions. For instance, Jones has made a success of radio broadcasting. Smith the jeweler in your town has in mind a radio advertising program. He wants to know all there is to be known on the subject before he goes into it, time of broadcast, hour, days selected, number of broadcasts, why he picked this particular hour of the day, which is best, morning or evening, which hour of the day, why did he choose the particular station that he did, what results, how did he check up on results, how did he tie up radio advertising with store and window displays, or local newspaper and direct mail advertising, and what does he think of the radio as an advertising medium.

In short, tell how Jones does it. Tell exactly how much he increased his business and how. Get down to the rock bottom facts.

Most jewelry trade magazines have a technical department and if you can pick up

Where are you on the Stairway to Success?

Steady Sales

Competent, understanding guidance, that enables you to earn while you learn.

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some good technical angle, that story will meet with a prompt acceptance—how Jones gets most of the watch and clock repair business in town and why; how Smythe has built up a reputation for doing a big jewelry manufacturing business in town, etc.

Do not submit a long, rambling story or description of a jewelry concern. If you find that a jeweler has increased his silver sales 15 per cent through departmentalization for instance, stick to that and question the jeweler along the above lines pointed for radio advertising until you have exhausted all that he has to tell, then write your story.

If you find a good time saving system for recording stock, stick to the logical analysis of how it saves time and why. Get all the forms used and show how each form serves its purpose. Develop your story in logical sequence.

Below are listed all the jewelry magazines, with the best paying magazines at the top of the list:

The Keystone, P. O. Box 1424, Schaff Bldg., 1505 Race St., Philadelphia, Pa.

Jeweler's Circular, 239 West 39th St., New York City.

Jewelers' Journal, 17 N. Wabash St., Chicago, Ill.

National Jeweler, 536 So. Clark St., Chicago, Ill.

Manufacturing Jeweler, 42 Weybosset St., Providence, R. I.

Northwestern Jeweler, 100 W. Main St., Albert Lea, Minn.

Mid-Continent Jeweler, 303 Gumbel Bldg., Kansas City, Mo.

Southern Jeweler, 702 Wynne Claughton Bldg., Atlanta, Ga.

Southwestern Jewelers' Forum, Wholesale Merchants Bldg., Dallas, Texas.

Pacific Goldsmith, 109 Stevenson St., Cor. Second, San Francisco, Cal.

Credit Stores Magazine, 100 W. 42nd St., New York City.

Trader and Canadian Jeweler, Richmond and Sheppard Sts., Toronto, Canada.

MARKET NOTES

Chas. N. Tunnell of the *Southwestern Baker*, 501 Kirby Bldg., Houston, Texas, reports that while he purchases little material, he is always glad to get name and fact articles regarding bakers in the five southwestern states—bring in the name

of the firm in the first paragraph, quote the plant owner more rather than drawing your own conclusions—bakers want to know other baker's theories. Dig up some actual comparative figures to go with your story, for instance, if it is a delivery problem, what were the delivery charges per hundred loaves of bread.

Harry W. Huey, Editor, *Ice Cream Trade Journal*, 171 Madison Ave., New York City, is interested only in articles regarding whole-ale ice cream companies, or those selling to dealers for resale to the public, running 500 to 2,000 words, describing and discussing manufacturing, management, distribution, and sales activities—with emphasis on the operation and value of the activity, rather than on the company. The test of the story to be the interest of the activity to other manufacturers—whether it be a clever manufacturing kind, an efficient management idea, an economic delivery problem, an effective sales plan, or a skillful advertising plan. He is not interested in personality stories (except on order), or in interviews without point, or in descriptions of plants, or articles on business methods which are not tied up with a named company.

The Grade Teacher, 425 Fourth Avenue, New York City, is sending to contributors a regular printed sheet, "How to Prepare Manuscripts for the Grade Teacher." Florence Hale is the editor.

D. J. Horner, Associate Editor of *Meat Merchandising*, 105 South 9th St., St. Louis, Mo., uses stories up to 1,500 words, dealing with the merchandising advancement of the retail meat industry; tell the retail meat dealers how to sell more meat at greater profit; or ideas that have built business, or have speeded delivery, or built good will, or solved collections, or made business hum on slack days, or on slower moving cuts of meats. He also uses "Success" stories. Syndicated material is seldom accepted. Photographs are desired. Stamped and addressed return envelopes should accompany manuscripts.

The Keystone, 1505 Race Street, Philadelphia, is not buying for the moment. It uses a printed card of rejection which is very compact and efficient, and gives a reason such as,

- | | |
|--|---|
| <input type="checkbox"/> Old Idea | <input type="checkbox"/> Already Covered |
| <input type="checkbox"/> Unimportant | <input type="checkbox"/> Not enough facts |
| <input type="checkbox"/> Too wordy | <input type="checkbox"/> Poorly written |
| <input type="checkbox"/> Not in line with policy | |
| <input type="checkbox"/> Authenticity questioned | |
| <input type="checkbox"/> Little trade interest | |

Air Transportation is a new monthly devoted to the passenger air transport field, now being published by Harry Schwarzhild, publisher of *Aviation Engineering*, New York.

Industrial Medicine is a new publication started by *Industrial Relations*, Chicago, dealing with economics and prevention of industrial illness, and the relation of law and insurance to the question of industrial health. The circulation will be among industrial physicians, nurses and executives of large companies.

The Pacific Coast Fisherman and the *West Coast Fisheries* have recently merged, with publication offices at Terminal Island, California.

The editor of the *Retail Coalman* started something when he used the slogan at the bottom of each letter to a reader on correspondence with writers, coal dealers, operators, etc., "Posterity Is Just Around The Corner."

The editor of the *Furniture Blue Book*, 136-140 Division Ave., N. Grand Rapids, Mich., reports that he will again be in the market in January.

B. B. Wilson, editor, *The Music Trade Review*, 420 Lexington Ave., New York City, reports that he is buying only feature articles of exceptional value.

The Sheet Metal Worker reports that it does not buy from professional writers.

Corsets and Brassieres, Bowman Publishing Co., New York City, is returning all manuscripts unopened.

Manufacturing News, 120 S. LaSalle St., Chicago, has the habit of losing manuscripts and reporting them returned.

The Paper and Twine Journal does not buy material.

Not buying for the time being:
Building Material Merchandising Digest, Chicago, Illinois.

Building Supply News, Chicago, Ill.
Lamps, 215 Fourth Ave., New York City.

Commercial Bulletin and Apparel Merchant, 2642 University Ave., St. Paul.

Southern Hotel Journal, 457 Peachtree St., Atlanta, Ga.

Furniture South, High Point, N. C.
Granite, Marble and Bronze, Cambridge, Mass.

New Addresses:
Auto Truck Food Distributor, 600 W. Van Buren St., Chicago, Illinois.

Fur Trade Journal, Suite 1201, 67 Yonge St., Toronto, Canada.

The Grade Teacher, 425 Fourth Ave., New York City.

The Printing Industry, 608 S. Dearborn St., Chicago, Illinois.

Linotype News, 21 Ryerson St., Brooklyn, N. Y.
Hotel Industry, 143 W. 44th St., New York City.

Building Market News, 40 E. 49th St., New York City.

Sportswear Magazine, 1170 Broadway, New York City.

Hotel Monthly, 950 Merchandise Mart, Chicago, Illinois.

Does not return manuscripts or reply to correspondence:

New England Plumbing and Heating Magazine, 80 Boylston St., Boston, Mass.

National Retail Meat and Food Dealers Magazine, 5446 Halsted St., S. Chicago, Illinois.

Modern Ice Cream Industry, 114 E. 32nd St., New York City.

The Spectator, 243 W. 39th St., New York City.

Suspended:
Woman's Farm Journal, Spencer, Indiana.

Hotels and Resorts, now *American Resorts*.

Arthur A. Ross, editor, *American Paint and Oil Dealer*, St. Louis, uses a regular mimeographed letter form of rejection which is filled in and checked as to reason for rejection.

Mr. Dan Rennick, Managing Editor of Topics Publishing Company, reports the publication of a new journal, *Food Trade News*.

"*Food Trade News* will be a newspaper designed for manufacturers in the food industry. It will be modeled almost in its entirety on the editorial lines by which we have operated *Drug Trade News* for the past six years. All news concerning the activities of manufacturers of food and grocery products we will gladly take from correspondents at the rate of 1c a word.

New York Market Letter

(Continued from page 34)

beginning with the December issue. Address 381 Fourth Avenue. . . . Another weekly turned into a monthly is the *Manufacturers' Record*. . . . *The Restaurant Man*, 270 Seventh Avenue, is not in the market at present. Neither is *The Rudder*, 9 Murray Street. . . . *Modern Packaging* has moved to 425 Fourth Avenue. . . . Roland Chamberlain is now the editor of *Refrigerating World*, at 25 West Broadway. Same editorial policy will be continued. Payment is at the rate of 25 cents an inch, following publication.

Plenty of editors seem to be buying. So use oil on the typewriter instead of lubricating it with tears, and get to work!

Short... Short Stories

I have a client who is in the market for about fifty short, short stories.

He prefers those actually rejected by either Liberty or Collier's. So inclose your rejection slip if you have saved it.

Decision will be prompt and payment liberal depending on the quality of the yarn.

"If unavailable your manuscript will be returned together with free criticism and suggestions as to how it could be made available for my client's purpose. Your manuscript will be returned within ten days if unavailable.

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JACK W. PANSY

2041 East 64th Street, Brooklyn, N. Y.

Melodrama

(Continued from page 15)

true to my ideals! Heaven will help the pure in heart!

"He looked like a god rather than a man as he stood there, defying all of them, his records plunged into his breast, his head high with pride and valor."

THE mark between melodrama and burlesque is not a fine sharp line. The mark between drama and melodrama is also equally hard to see in plain day light.

But as the adjectives pile up, as fast, swift, unreal action occurs, as high pitched, pent-up, frothy emotions spills all over the scenes you will find drama melting into melodrama and melodrama fading into burlesque.

Go to see some saccharine, sentimental movie such as "*When Life Begins*," or "*Skippy*," and notice how very, very few of the audience are repulsed by the melodrama of these two pictures.

As these two pictures went from drama into melodrama they picked up more and more audience-attention but as the melodrama began to swell, the pictures lost a few customers, and here and there a guffaw broke out. Your pulp paper audience were the ladies and gentlemen who wept and sighed with the waving of the melodramatic wand of the movie. The few who laughed, and you may have been one of them, belonged to a different audience that can be utterly disregarded when writing pulp paper melodrama.

Western Stories

(Continued from page 19)

You will have to take my word for it that the hero is headed straight for danger; and so:

"A wind had arisen, kicking up the dust, but the street was very quiet; there seemed in it a tension, like a faint Æolian murmur from some vibrating string. High up, the air was a chill, frosty blue, with, in it, not a cloud . . . and then of a sudden a shadow between him and the sun. The bandit-leader, thumbs hooked into his gun-belt, surveyed the Texan with an appraising grin. "Yore out on a limb, Westervelt!" he said softly; his lip curled.

The above are my ideas of what constitutes Atmosphere, although you may not agree. And the above two quotations illustrate, I think, some use of the Western idiom as well. Read any authentic Western; preferably, and for safety, a story by a recognized name. See how he does it—I mean as to handling—and then play the sedulous ape. Not as to the man's style, necessarily, but as to his handling, if you get what I mean.

4. Convincingness may be had as above, always remembering to use color and atmosphere sparingly, and remembering, too, that *any* good story will follow the same formula, in its essential story-quality. Nevertheless, I can not too strongly emphasize the map-idea, plus the use of stock-phrases, plus the feeling for atmosphere engendered by the *saturated* reading (literally, the soaking up of Western atmosphere by continued and wholesale reading) of—not particularly the works of present-day magazine writers—but of Seltzer, Gray, and my nearly-forgotten Virginian, and, possibly, as an exception, Eugene Manlove Rhodes. Eugene is all right, but he writes exclusively of the modern or nearly-modern West by the simple expedient of having his characters eschew almost completely the conventional dialect of the Range. His characters are not often cowboys, as such.

5. Dialogue. This is a part of the secret, of course, and one wonders: "How come?" I will give you my formula for it, and a few examples, which I arrived at *not* by reading anybody, but by reading *myself*. The most casual conversation, I found, must be written with an air. It must be flung off, rapidly and carelessly, just as any approved Western character would speak it, and then

"counted," by which I mean it must be weighed and balanced, as if you were writing a musical score, and this with some painfulness, so that the finished product will be as smooth as if the speaker had rehearsed it, and yet not in any way stilted, but supremely natural and convincing — sounds easy, doesn't it? And hard.

There is another point worthy of study: Straight talk, or Cowboy argot—which? By straight talk I mean ordinary, common or garden English such as is supposed to be spoken by any graduate of a public school. By Cowboy argot I mean what is popularly supposed to be Cowboy slang. It is not, actually, always slang, but it might be called, rather, an idiom; and between the two you must make your choice. If you are aiming at the conventional Western pulps, the idiom has it, a few examples of which I cite below, and of which I have made frequent use in the kind of story I write. Oddly enough, I have seen none of them, or at least very few of them used to any extent. I think they are excellent for the purpose in hand:

To run a whizzer: To put up a job on someone. ("Nevada, he done figured to run a whizzer on Clem Hawks.")

A-fannin' an' a-foggin': To ride hard. ("Us'll make it, a-fannin' an' a-foggin' from here to th' Line.")

To high-tail it: Much the same as the example immediately above. ("High-tail it, hombres, effen you ain't wishful to stop lead!")

Saddle-bum: Itinerant cowboy, out of a job.

Nose-paint; forty-rod; poison; shellac; Whiskey.

A high-lonesome: A long, solitary drunk.

To pull one's freight: To depart. ("I reckon I'm pullin' my freight.")

Pasear: Trip. (Spanish).

Palabras: Conversations, conferences (whence the corrupt: "palaver" (accent on second "a", long).

To "dry-gulch": This is very old Western idiom, meaning to shoot a man from the shelter of an arroyo, or dry gulch.

Frijole-bum (rare): Something like "saddle-bum", but not quite. A frijole (free-hole-ay) is a bean. I have heard it also: "tortilla-bum", tortilla (tortee-ya) being a kind of flat cake made of coarse corn-meal and baked on a hot sheet of iron or stone; it is used universally in Mexico in place of bread.

Scatter-gun: Shot-gun.

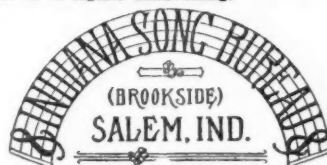
Holster: "Holster" is not so much used as "scabbard." Don't ask me why. A cavalryman will carry a rifle in a "boot," but call that one scabbard, too.

To line-up one's sights: In the old dime novel the phrase was: to draw a bead. The better usage is to say: "He lined up his sights

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on the distant horseman; then squeezed the trigger." The expression: "a bead" referred to the foresight, usually on a rifle of course. With a Vernier peep-sight you get the white bead in the center of the rear sight-hole, but we are not taking a course in ballistics just now.

Hay-burner: Horse, or just a bad horse. Eats his head off, and doesn't deliver. A crow-bait is a particularly poor one. Expression used also at race-track.

And I could mention easily some hundred more which you can pick up by reading *Western's* and "Cowboy Slang" in October, 1932, *WRITER'S DIGEST*.

As to dialogue, I take the following as an excellent sample of how *not* to write Western dialogue. (The hero is discussing the failure of a hold-up by a bandit named Price. Brazos is one of Price's men):

"But what Price don't know, you understand, is this. Wait a minnit—say, maybe he knows all about it, because Brazos told me, when I met him coming back, and was he mad, huh? Well, Brazos, he said: the gang don't figure to be coming back, for quite a little while. Accordin' to Brazos, it seems that everything went smoothly—except the money, see? Brazos tells me that they met the paymaster walking, without his automobile . . . the paymaster said he didn't have that—there car nor the money, neither, because he'd been held up and the car and the money taken from him just five minutes afore. Brazos—seems-like he musta had a kind of a scrap with the others—he swears it was Bates, the sheriff that did it, but I wouldn't be a mite surprised to find out that Price had done it, himself!"

An exclamation point seems to be of little help. Let us see how we might be able to salvage just a trifle from what is really a monologue, but 'twill serve:

"But what Price don't know—or mebbe he *does* know about it, is this—I got it from Brazos, an' he was fit to be tied: I met him coming back, alone; th' gang ain't doin' that, he told me, yet a while. Seems everything went over without a hitch—except th' bullion! Paymaster — they done met him a-walkin' without his flivver . . . told 'em he didn't happen to have it with him nor th' bullion neither, because—he'd been stuck up an' relieved of his tin Lizzie an' what was in it just five minutes before! Brazos—he had a kind of a run-in with the others—swears 'twas the sheriff, Bates, but I shouldn't wonder, somehow, if 'twas Price!"

Perhaps the above parallels will repay study. For one thing, the amended version employs less words. But be not surprised to learn—if you do not know it already—that dialogue like the first above is met with constantly, even in fairly choosy magazines.

Use your ear. Read it over. Mine may not be much of a secret, but it has not been so in my case, *because practically everything*

Western that I have written (including the examples herein presented) has been sold, and so what? Merely that—assuming that you have soaked yourself in the kind of reading suggested—you will never find any of these rules too easy, but if you master them, you will not find them too hard. Now, just a final example of dialogue, with a touch of humor in it, is careless and free:

What a girl she was! Dave's education had consisted of a few brief seasons at a country school where he had learned to be suspicious of poetry, for one thing, but at the moment, with the stars like lamps in the night sky, he felt he could write a poem about Djuna, if he had the time. There was a writer fella, he remembered, one summer at a dude ranch. He could ride pretty well, too, but, shucks, he couldn't hit the side of a barn door with a scatter-gun, and he looked as if he'd never fully satisfied his appetite. Some editor fella had paid him a hundred dollars for a story, but that must have been a danged lie, because the fella had never had any dincero—that Dave could see. But if that fella had ever laid eyes on Djuna, Dave reckoned he'd have writ him a poem about *her!*

"She sure is pretty!" he exclaimed aloud. Oldis, riding at his stirrup, snorted: "I reckon, if you ask me, old-timer, she looks like hell!"

Dave whirled round in his saddle; then checked, with a sheepish laugh.

"I don't mean this mud-hole, Chuck—I mean them-there stars, an' all!"

"You can see 'em in the daytime, from the bottom of a well," Oldis told him. "But there ain't nothin' pretty about 'em, special if you've done fell in. Old Man Murtha he did that one night after Spring round-up, an' they say you could hear him cussin' as fur as th' house! But—don't you go lookin' at no stars, Dave, or you'll be *seein'* 'em, I shouldn't wonder, from the flat of yore back! That-there's th' Maverick, an' I thought I done saw a light there, but she's out."

I see that I've put in as much narrative as I have dialogue, but you'll observe that the first part could come easily between quotes. But that very carelessness and apparent casualness is—if I may be pardoned for saying so—the result of Art. Such art as a mediocre writer may be capable of, and not by any means beyond the resourcefulness of anybody, but that first paragraph was pretty carefully worked over, and how! But—all a rhetorician's rules teach nothing but to name his tools. The ones that I have given you may be utterly useless, and you'll probably say, after reading all this, that there never was any secret about it at all. There wasn't—that anybody could not have found out.

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Agricultural

Farm & Ranch, Dallas, Texas. Frank A. Briggs, Editor. Issued semi-monthly; 5c a copy; 3 years for \$1. "We want material confined to matters of agriculture and livestock interest in Texas, Oklahoma, Arkansas, Louisiana, and New Mexico. Features must be of general interest and illustrated with pictures. Length of features up to 3,000 words. Other matter from 500 to 1,500 words. We use photographs, but no poetry. We report immediately and pay 1/2c to 1c a word on acceptance."

The Nor-West Farmer, Bannatyne Avenue, Winnipeg, Man., Canada. Lyman T. Chapman, Editor. Issued monthly; 5c a copy; 50c a year. "We want practical experience farming articles up to 1,000 words, preferably 500, with a photograph or two. Also, short items for Farm Mechanics Department describing how farmers have developed useful, handy home made, labor-saving devices. All material must be useful and valuable to farm readers. We report immediately, if return postage is enclosed with manuscript, and pay \$3 per column, on publication date."

The Rice Journal, Lake Charles, Louisiana. J. Lee Hereford, Editor. Issued monthly; 25c a copy; \$2 a year. "We want articles on rice farming, new sources of income on rice farms, customs in rice growing countries, markets, greater rice consumption; successful rice farmers, millers and merchants selling rice; transportation of rice, uses of rice and rice by-products, etc., etc. We also want stories of less than 1,000 words preferred, but would use more if material is good. We use pictures in which rice is shown or is advertised in some way. We do not want poetry. We pay 1/4c a word."

Book Publishers

Gotham House, Inc. 66 Fifth Avenue, New York City. Coley B. Taylor, Editor. General book publishers. "We want non-fiction and fiction of high literary standard. Payment on royalty basis."

Class

American Globe, American Bank Bldg., 129 West Second Street, Los Angeles, California. William Jacob Schaeffe, Editor. Issued monthly; 20c a copy; \$2 a year. "We want articles of statistical nature revealing constructive plans for investment and business activity, from 60 to 500 words. At present, however, we are buying little or no material. Ordinarily we pay 1c a word when available."

The Canadian Magazine, 347 Adelaide Street West, Toronto 2, Ontario, Canada. Joseph Lister Rutledge, Editor. Issued monthly; 10c a copy; \$1 a year in Canada; \$1.50 in United States. "We

use stories up to 5,000 words, preferably shorter. Articles must deal directly or indirectly with Canada or Canadian interests and should be not more than 3,000 words. No material needed at present, though light fiction has the best chance of fitting in. We use photographs to illustrate the articles which they accompany. We do not use poetry. We report within three weeks, and pay 1c a word on publication."

Finance and Industry, 1005 Public Square Bldg., Cleveland, Ohio. John Paul Manton, Editor. Issued weekly; 5c a copy; \$2.50 a year. "We want business news, reviews, comments and forecasts including financial releases, pertaining to investment banking and underwriting. Economic conclusions and treatises. Biographies on industrial and financial leaders. Semi-fictional or historical stories on commerce, finance, and general industry. Pro and con stories on contemplated or existing governmental activities, etc. We also want single stories not over one thousand words, although stories that can be handled in three to four installments are acceptable. Short news items and comments on general business situations also accepted. We want photographs of individuals (author or subject) only. We do not want poetry. We report within a week and pay according to agreement."

Greater Show World, 1585 Broadway, New York City. Issued semi-monthly; 10c a copy; \$2 a year. "We want stories of show life around a circus, or any tented attraction; theatre world and theatrical world in general. We use neither photographs nor poetry. We report immediately, and pay 1/2c a word after publication."

The Mirror, 374 Donald Street, Winnipeg, Man., Canada. Issued weekly; 5c a copy; \$2 a year. Miss H. E. Stodgell, Secretary. "Ours is a financial, theatrical, social, and sport magazine."

Mortuary Management, 500 Sansome Street, San Francisco, California. William Berg, Editor. Issued monthly; 50c a copy; \$2 a year. An exclusive, copyrighted journal for funeral directors. "We want articles pertaining to problems which confront business, and the solutions therefore. Topics that would form the basis of acceptable articles would be, among others: Pricing; Sales Methods; Merchandise; Display; Costs; Personnel; Collections; Budgets. We can use almost anything connected with the entire funeral profession, except fiction and poetry. We use photographs accompanying articles. We report immediately; and pay 1c a word on publication."

Power Plant Engineering, 53 West Jackson Blvd., Chicago, Illinois. R. E. Turner, Managing Editor. Issued monthly; 25c a copy; \$2 a year. "We want articles on power plant operation and use of power in industry; descriptions of important new plants. Articles must be from 500 to 1,500 words in length. We do not use poetry. We report within ten days and pay \$6 a thousand words on publication."

The Scholastic Editor, 180 North Michigan Avenue, Chicago, Illinois. Paul B. Nelson, Editor. Issued monthly; except July, August, and September; 30c a copy; \$2.50 a year. Do not pay for contributions.

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Bunk, 155 East 44th Street, New York City. F. Orlin Tremaine, Editor. Issued monthly; 15c a copy; \$1.80 a year. "Our material is mostly supplied by artists in touch with the office direct. Occasional text varying in character with special issues. We use poetry occasionally. We report within two weeks, and pay 1c a word on acceptance."

Capper's Farmer, Topeka, Kansas. Ray Yarnell, Editor. Issued monthly; 5c a copy; 50c a year. "Most of our editorial needs are supplied by staff men. Our requirements are for actual experiences of farmers with farm and home problems, covering production, marketing, management. All phases of farming and gardening are covered. We prefer the item to recite the personal experience of a farmer using the best approved methods. Most items should run from 100 to 400 words in length. Each item must be authenticated and must give the name and address of the farmer mentioned. Items and articles must be filled with facts and information. The so-called human interest inspirational article is not desired. The purpose of every item is to be of practicable help to some other farmer. No verse is desired. Material of interest to farm women is welcome. Photographs, if they help tell the story given in the text, are wanted. They must be clear, sharp, and printed on glossy paper. We report as promptly as possible, and pay according to the value of the article."

The Commonweal, 4622 Grand Central Terminal, New York City. Michael Williams, Editor. Issued weekly; 10c a copy; \$5 a year. "We want short stories, 3,000 words in length; short sketches. We do not want serial stories at present. We can use short verses, preferably sonnets, ballads, lyrics; also essays on literary or social subjects, not to exceed 2,000 words in length. We report as soon as possible and pay 2c a word on publication."

Field & Stream, 578 Madison Avenue, New York City. Ray P. Holland, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We want good live hunting, fishing, and camping stories, with plenty of action. Practical articles that would tend to make life easier for the outdoor man. Manuscripts should be limited to 3,000 or 3,500 words and good illustrations are almost essential. We do not want poetry. We report within two weeks, and pay 1c a word and up on acceptance."

Hygeia, American Medical Association, 535 North Dearborn St., Chicago, Illinois. Morris Fishbein, M. D., Editor. Issued monthly; 25c a copy; \$2.50 a year. "We want articles with health aspect, not exceeding 2,000 words. We use some photographs and a little poetry. We report within a week or ten days, and pay 1c a word on publication."

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Magic Carpet Magazine (Formerly *Oriental Stories*), 840 North Michigan Avenue, Chicago, Illinois. Farnsworth Wright, Editor. Issued quarterly; 15c a copy; 60c a year. "We want glamorous stories of distant lands, orientals, historical tales. We want tales of glory, tales of mystery, adventure and romance that express the witchery and lure of far places. No humdrum plots will be considered; also we do not want tales of the supernatural. The stories must be strange and convincing. The emphasis will be on glamor—the glamor of far lands and strange settings. Lengths up to 16,000 words. No serials whatever. We do not use photographs. We do use a few short poems as fillers. We report promptly, and pay 1c a word on publication."

My Love Story, 155 East 44th Street, New York City. F. Orlin Tremaine, Editor. Issued monthly; 15c a copy; \$1.80 a year. "We want short stories, 4,000 to 5,000 words in length; occasional two-part stories, 8,500 to 10,000 words. We do not use photographs. Occasionally we use poetry. We report within four weeks, and pay 2c a word on publication for prose and 25c a line for poetry."

National Home Monthly, Stovel Bldg., Winnipeg, Canada. L. E. Brownell, Editor. Issued monthly; 10c a copy; \$1 a year. "We want fiction stories, 4,000 to 7,000 words in length; serials, approximately 40,000 words; and articles, 2,000 to 4,000 words. We want photographs to illustrate articles; also poetry for fillers. We report within a month or so and pay on publication."

Physical Culture, 1926 Broadway, New York City. Carl Easton Williams, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We want adventures in health, in terms of self-told personal experiences, either in short articles or serials of two to four parts. Self-told experiences in happiness and the art of living, with the solving of personal problems in marriage, business, or personal living in general. Material on the mental side of keeping fit. New developments in hygiene, longevity, and personal efficiency. We use photographs, but no poetry. We report within two weeks, and pay 2c a word unless stipulated otherwise, one week after acceptance."

Railroad Stories, 280 Broadway, New York City. Freeman H. Hubbard, Editor. Issued monthly; 15c a copy; \$1.50 a year. (Canada, 20c a copy; \$2 a year.) "We want railroad adventure stories and novelets any length between 1,500 and 15,000 words. Must have some railroad background, but not too technical for the general reader. Railroad includes steam and electric, even subway lines, elevateds and trolley cars. Most of our contributors make the mistake of limiting their stories to men in train or engine service or telegraph operators. We are equally interested in construction laborers, section hands, street-car motormen, mail clerks, machinists, locomotive builders, baggage handlers, etc., provided the story itself is well-plotted and fast-moving. Any locale in the world where there is a railroad; any period of railroad history. We are overstocked with true tales, fact articles, photos, verse, and fillers. We report within ten days, and pay 1½c a word and up on acceptance."

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Juvenile

The Open Road For Boys, 130 Newbury Street, Boston, Massachusetts. Clayton H. Ernst, Editor. Issued monthly; 10c a copy; \$1 a year. "We want short stories from 2,000 to 4,000 words on subjects of interest to boys in their teens—aviation, sport, school, sea, western, north woods, adventure, etc. Also serials from 30,000 to 40,000 words in length. Occasionally we use articles from 1,000 to 2,000 words. We use neither photographs nor poetry. We report within three weeks, and pay from 1/2c to 1c a word on acceptance and publication."

St. Nicholas Magazine, 580 Fifth Avenue, New York City. Vertie A. Coyne, Editor. "We are interested in the best only. We want stories running about 3,500 words, articles not over 1,200 words."

Music

The Diapason, 1507 Kimball Bldg., Chicago, Illinois. S. E. Gruenstein, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We want descriptions of organs, stories as to organists, anything technical that is of interest to organists and organ builders. These articles must be written by persons familiar with the technical details of organ construction and church music. Amateur stories not wanted. We use photographs, but no poetry. We report immediately, and pay \$2 per column."

The Metronome, 113 West 57th Street, New York City. D. K. Antrim, Editor. Issued monthly; 35c a copy; \$3 a year. "We want articles from 500 to 1,500 words in length, of interest to publishers of popular music and players, both professional and amateur. We use photographs, but do not pay for them. We do not use poetry. We report within three weeks, and pay 1c to 2c a word on publication."

Newspapers

The Associated Press Feature Service, 383 Madison Avenue, New York City. "We are interested only in novel-length serials of romance and adventure; 43 to 49 chapters; apply for detailed specifications. We do not buy special articles, features, short fiction, etc. All material used (except serials) supplied by own staff. We use neither photographs nor poetry. We report within two weeks, and pay on acceptance, according to the merit of the work."

Sunday Magazine (section of the L. A. Times newspaper), 100 North Broadway, Los Angeles, California. Magner White, Editor. Issued weekly; 10c a copy for paper. "We want good short fiction—no blood and thunder—1,500 to 2,000 words in length. Also timely and pointed articles, pertaining to our particular field (California and the Southwest). We do not use verse, neither do we use essay-type, nor editorializing articles. We use photographs to illustrate articles. We report within two weeks and pay 1c a word, 15th of month after publication."

The following are Sunday Feature markets: See November issue for full details.

American Weekly, 235 East 45th Street, New York City.

Newspaper Enterprise Association, 1200 West 13th Street, Cleveland, Ohio.

Philadelphia Public Ledger (Sunday Department), Philadelphia, Pa.

Associated News Service, 3076 West Pico Street, Los Angeles, Calif.

Affiliated Press Service, 1331 G Street, N. W., Washington, D. C.

Chicago Tribune Newspapers Syndicate, 220 East 42nd Street, Chicago, Ill.

Herald Tribune Syndicate, 230 West 41st Street, New York City.

Religious

Arkansas Methodist, 1018 Scott Street, Little Rock, Arkansas. Rev. A. C. Millar, Editor. Issued weekly; 5c a copy; \$1 a year. "We use only that which is of interest to the Methodist people in Arkansas. Much of it is news and matter pertaining to the several departments of the denomination. We occasionally use syndicated matter that is furnished free; but pay nothing for contributions."

The Canadian Messenger of the Sacred Heart, 160 Wellesley Crescent, Toronto, Ontario, Canada. Rev. J. I. Bergin, S.J., Editor. Issued monthly; 10c a copy; \$1 a year. "We want 3,000 word short stories, also articles and essays of practical Catholic interest 500 to 2,500 words in length. We desire short stories which are original, bright, wholesome, pointed without being preachy; which have Catholic atmosphere and tone, and are not just sentimentally pious. No love stories, no miracle, vocation, treasure - trove, or old - homestead - saving stories. We like stories that deal with practical problems of life and their sane solution; stories that leave readers feeling better instead of worse. Payment is made on acceptance at one-half cent a word, a \$15 limit for any one story or article. We cannot undertake to send back manuscripts unaccompanied by return postage."

The Catholic World, 411 West 59th Street, New York City. Rev. James M. Gillis, C.S.P., Editor. Issued monthly; 40c a copy; \$4 a year. "We want articles on social, literary, art, historical, travel subjects, 2,500 to 4,000 words in length. Also, fiction, same length; poems, from quatrain to page length. We pay fair rates on publication."

The Christian Register, 25 Beacon Street, Boston, Massachusetts. Dr. Albert C. Dieffenbach, Editor. Issued weekly; 10c a copy; \$3 a year. "We want articles of liberal religious thought, and articles on current social, economic matters, from

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Christian Youth, 323-327 North 13th Street, Philadelphia, Pa. Charles G. Trumbull, Editor. Issued weekly; 2c a copy; 75c a year. "We want wholesome short stories with Christian teaching and uplift, 200 to 2,200 words in length; fillers, nature, fact, how-to-make-it articles 300 to 1,000 words. We report within thirty days, and pay \$10 a story; fillers \$1 to \$4, puzzles 50c to \$1; payment on acceptance."

Church Federation, 71 West 23rd Street, Suite 1622, New York City. W. F. Clemens, Managing Editor. Address all communications to Jean Gardner, Business Manager. Issued weekly; 5c a copy; \$1 a year. "We want articles of religious and civic nature; live, interesting reading for average church laymen; from 250 to 1,000 words in length. We use both photographs and poetry. We report immediately, but at the present time are not paying for material accepted."

Epworth Herald, 740 Rush Street, Chicago, Illinois. W. E. J. Gratz, Editor. Issued weekly; 5c a copy; \$1.25 a year. "We want short stories, 1,200 to 1,500 words in length; serials 12,000 to 25,000 words; articles on nature, athletics, religion, youth, 1,000 to 1,200 words. We use photographs of news, scenes, athletes, youth. We use nature, religious, characterization poems, 24 lines or less. We report within a week, and pay 3/4c word for stories, 1/2c a word for articles, 15c a line for poetry, on acceptance."

The Far East, St. Columbans, Nebraska. Patrick O'Connor, Editor. Issued monthly (July and August combined); 10c a copy; \$1 a year. "We want short stories with a Catholic tone. Oriental setting or missionary interest desirable, not essential. Length about 4,000 words; short short stories are not excluded nor good long ones up to 6,000 words. We also want shorter juvenile stories; articles on subjects connected with Catholic missions especially in Japan, China, India, and the Philippines. We also want good poetry—not necessarily religious. We report within two weeks, and pay \$20 and up for stories; 20c a line and up for poetry, the end of the month following acceptance."

The Homiletic Review, 354 Fourth Avenue, New York City. George W. Gilmore, Editor. Issued monthly; 30c a copy; \$3 a year. "At the present time we are not in need of any material. We use photographs illustrating articles; also a little verse. We report within a week, and pay \$20 for an article of average length, on publication."

The Improvement Era, 47 East South Temple, Salt Lake City, Utah. Heber J. Grant, Editor. Issued monthly; 20c a copy; \$2 a year. "We want short stories of from 2,500 to 4,500 words in length, moral, clean, well written; poetry of an elevating nature. Fairly well stocked with articles. Occasionally we use photographs, if they are exceptional; also short verse of any form. We report within two weeks, and pay 1/2c to 1c a word for prose, 12 1/2c a line for poetry, payment on publication."

Missions, 152 Madison Avenue, New York City. Dr. Howard B. Grose, Editor. Issued monthly; 15c a copy; \$1.25 a year. "All material comes to us directly from our mission fields, sent by our missionaries or other workers. We receive considerably more than we can use. We do not pay for contributions. No poetry is desired. Photographs also come to us from the fields direct. We do not require outside contributions, and are unable to use much good copy that comes to us."

The Watchword, 1030 U. B. Building, Dayton, Ohio. E. E. Harris, Editor. Issued weekly; 5c a copy; \$1.10 a year. "We want serial stories; short stories, 2,000 to 3,500 words in length; feature articles, 1,500 to 3,000 words. We report within one month and pay \$1.50 a thousand words on acceptance, except serials which are paid for on publication."

Young People, 1703 Chestnut Street, Philadelphia, Pennsylvania. Owen C. Brown, D.D., Editor. Issued weekly. "We want short stories, 2,500 words in length, of good, character-building type; interesting articles on unusual subjects, with illustrations, up to 2,000 words; short editorials, semi-preachment, up to 400 words. We also want photographs of all subjects. We pay 1/2c a word on acceptance."

Trade

The Aerologist, 121 North Clark St., Chicago, Illinois. Dr. E. Vernon Hill, Editor. Issued monthly; 30c a copy; \$2 a year. "We want marketing articles; articles dealing with market for Air Conditioning; installation articles—1,000 to 3,000 words in length. We want photographs of interesting installations in the field. We report immediately, and pay 1/2c to 1 1/2c a word on publication."

The Dairy World, 608 South Dearborn Street, Chicago, Illinois. E. C. Ackerman, Editor. Issued monthly; 10c a copy; \$1 a year. "We want merchandising and reduced-production-cost articles of proved merit—also new or remodeled plant articles on dairy plants (milk, ice cream, butter, cheese, dairy by-products). Length of articles, 500 to 2,000 words. Photos or specimen ads add to the value of the articles. We do not use poetry. We report within thirty days, and pay 1c a word for prose; photos \$1 to \$3; specimen ads \$1, on publication."

Fishing Gazette, 461 Eighth Avenue, New York City. J. E. Munson, Editor. Issued monthly; 25c a copy; \$2 a year. "We want articles dealing with new methods of catching, handling, preparing, packaging, shipping and wholesale selling of all kinds of fish and shellfish. Nothing wanted concerning retailing. Articles of 1,000 to 2,000 words preferred. Urge conferring with editor prior to submission of manuscript. We use photographs of commercial fishing, for which we pay an average of \$3. We do not want poetry. We report within a week and pay 1c a word after publication."

Furniture Index, Jamestown, New York. Lynn M. Nichols, Editor. Issued monthly; 40c a copy; \$2 a year. "We want good articles describing special merchandising, advertising, collection, and management methods used in retail furniture stores—500 to 1,500 words in length; outstanding

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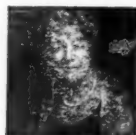
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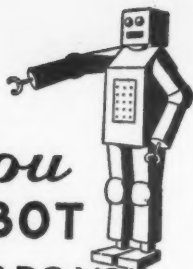
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Grain & Feed Journals, Consolidated, 332 South La Salle Street, Room 900, Chicago, Illinois. Charles S. Clark, Editor. Issued semi-monthly; 25c a copy; \$2 a year. "We want anything novel or of unusual interest to those engaged in this line of business. We do not use poetry. We report when the manuscript is used and pay \$3 per thousand words on publication."

Hardware Age, 239 West 39th Street, New York City. Charles J. Heale, Editor. Issued bi-weekly; 15c a copy; \$1 a year. "At present we have more material on hand than we require. Material submitted is coming in so fast, yet we dislike to be out of the running to consider unusually good material. We are not interested in inspirational material, nor poetry. We are interested in methods that retail hardware dealers have used and can use to make money. We can use photographs of window displays. We try to report within 48 hours. We pay 2c a word, the 10th of the month following publication."

Hardware Retailer, 915 Meyer Kiser Bank Building, Indianapolis, Ind. Rivers Peterson, Editor. Issued monthly; 25c a copy; \$2 a year. "We want articles of interest to hardware retailers, particularly those describing merchandising methods of successful dealers. We prefer short articles, in any event no longer than to tell the story without space writing. Unless author is well known to us we do not consider stories of methods where dealer's name is not given, experience having proven that such stories are sometimes re-writes. We use photographs if they add anything to the story, for which we pay \$2 apiece. We do not use poetry. We report as soon as possible, and pay 1c a word on acceptance."

Heating, Piping, and Air Conditioning, 1900 Prairie Avenue, Chicago, Illinois. L. B. Spafford, Editor. Issued monthly; 50c a copy; \$3 a year. "At present we are not in need of material, but from time to time we want articles that will be informative to consulting engineers, contractors, also operating and chief engineers in industrial plants and larger structures, as to design, installation, operation, or maintenance of heating, piping or air conditioning equipment or systems."

The Inland Printer, 205 West Wacker Drive, Chicago, Illinois. J. L. Frazier, Editor. Issued monthly; 40c a copy; \$2 a year. "We want constructive articles on production, sales, and management problems of the printing and allied industries, new ways of doing things. Length desired depends entirely upon quality of the article. No fiction or material of a general character is desired. We use photographs only when necessary to illustrate the article. We do not use poetry. We report as soon as possible and pay on publication."

The Paper Industry, 333 North Michigan Avenue, Chicago, Illinois. Harry E. Weston, Editor. Issued monthly; 25c a copy; \$2 a year. "We want articles from 1,500 to 2,000 words in length. Only

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material prepared on subjects of specific interest to our readers is acceptable. We cannot accept material general in character or of an elementary nature. Our articles must be highly specific and prepared by writers with some technical knowledge of our field. We do not solicit manuscripts for consideration, but prefer to make assignments on special subjects. We seldom use photographs except for illustration articles. We do not use poetry. We report promptly and pay $\frac{1}{2}$ c to $\frac{3}{4}$ c per word."

Poultry Supply Dealer, 1230 West Washington Blvd., Chicago, Illinois. Roy M. Lynnes, Editor. Issued monthly. "We are interested in success stories showing how dealers of poultry supplies increase business with novel advertising or merchandising ideas. Articles of 500 to 1,000 words in length. Prefer articles accompanied by photographs showing interior or exterior views of stores or photograph of proprietor. Photos of window displays also desired. We pay 1c a word on receipt; \$1 for photographs."

The Printing Industry, 608 South Dearborn Street, Chicago, Illinois. Gordon D. Lewis, Editor. Issued monthly; distributed free. "Only strictly technical articles are considered. Subject matter must be new and important to printers. We use mechanical photographs. Payment is made on publication."

Retail Ledger, 1346 Chestnut Street, Philadelphia, Pennsylvania. M. F. House, Editorial Director. "We want articles pointing out the changes in the public's ability or willingness to buy, or changes in its tastes and habits which affect the preference between different kinds of merchandise. Also articles telling how specified stores have smoothed out common causes of friction, or have given customers a better understanding of the store's viewpoint, or have changed their own practices to meet customers' preferences, are desired. Better methods of selecting better salespeople, of placing them in departments for which they are best fitted by experience and personality, of enlisting a greater measure of their loyalty, interest and ambition, or organizing their co-operation with story policy—"fact" articles on these subjects are extremely acceptable. Material developing effective methods of dealing with problems of selecting, training, and co-ordinating the work of departmental managers and buyers—especially if it frankly exposes the conflicts and adjustments of the human elements involved, is desired. Articles briefly and clearly describing improved approaches to the problems in the executive departments—financing, operation, analysis, budgeting, credits and collections, advertising, delivery, merchandising management and control, store system and equipment, expansion-planning—are also desired. Time-ly, interesting "interview articles" expressing the views of important merchants or retail executives on subjects of widespread current moment, are very much in order. Practically without exception, the material described above must be derived from specified retail sources—stores or their heads. There is, however, another class of material very much desired, which comes from "the other side of the counter." This consists of incidents, interviews, or interesting summaries of *customers' reactions* to store advertising, merchandising policies and operating methods. Twelve to fifteen hundred

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Western Furniture Retailing, published by Western Retail News Service, 180 New Montgomery Street, San Francisco, California. Issued monthly; 10¢ a copy; \$1.50 a year. "We publish 'spot' news on retail selling campaigns, store advertising and display, and style trends, etc. Editorial interest chiefly confined to eleven Western states. We maintain our own news bureaus in Los Angeles, San Francisco, Portland, and Seattle—occasionally buying material from free lance writers. We favor 500 to 1,000 word stories with picture tie-up on events not over sixty days old. Our only market requirements are "ghost" written technical merchandising articles by store executives. These should not be longer than 1,000 words. *Western Appliance Retailing*, published as a regular monthly supplement of *Western Furniture Retailing* carries news relating to the promotional merchandising activities of appliance departments of furniture stores, department stores and specialized appliance stores. We report within seven days, and pay 1¢ to 2¢ a word on straight news and 1¢ a word on feature articles, on publication."

Travel

The Cunarder, 25 Broadway, New York City. E. S. MacNutt, Editor. Issued monthly; 15¢ a copy; \$1 a year. "We want articles 1,200 to 1,500 words in length dealing with foreign travel. We pay \$20 to \$40 for articles on publication."

Travel, 4 West 16th Street, New York City. Coburn Gilman, Editor. Issued monthly; 35¢ a copy; \$4 a year. "We want articles on travel, exploration, adventure, and related subjects. Lengths from 1,500 to 5,000 words. We do not want poetry or fiction. We use as many life and action photographs for illustrations as possible. We report within three weeks, and pay 1¢ a word for articles; \$1 to \$3 for photographs, on publication."

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The Plagiarist

By H. BEDFORD JONES

(Continued from page 37)

Strictly speaking, if one person steals the basic idea from a play or a novel of another person, there is no legal remedy which the injured party can obtain. His sole method of attack is to obtain condemnation of the guilty party in the eyes of the public. If such an action can be called plagiarism, it is plagiarism without any means of enforcement. But if you copy not only the idea, but actual word arrangement, or just the manner of telling as well, you are guilty of piracy.

As to whether or not the idea of a literary work has been stolen from a previous work, this matter is always a question of pure fact.

If an author uses the actual plan or the arrangement of a previous written work as a model for his own, and if he has *only* added colorable alterations and variations to *disguise* the use thereof, then he is guilty of both plagiarism and piracy.

If, on the other hand, his work is the result of his own labor and skill and the use of the same sources from which the first author obtained his material, then the second author is guilty of neither plagiarism nor piracy. It is also a question of fact as to whether or not the resemblance between two works of art are accidental, intentional, or whether they simply arise from the nature of the subject matter itself.

To sum up briefly, basic and fundamental ideas are not the exclusive property of any one person and cannot be protected by law.

Particular arrangements of ideas and plans to use words in a certain manner may be and are the subject of legal protection in practically all civilized countries. Morally speaking, one who copies the basic idea of an author may or may not be guilty of an offense, judging from your own point of view as to whether or not basic ideas have ever emanated from one person. Outside of this field of moral evaluation there is not any limitation that will restrict the traffic in basic ideas of intellectual conceptions.

"MeP I've Always Wanted to Write"

(Continued from page 28)

writers who have sense enough to know that no one can learn how to be a great writer by merely reading a flock of textbooks on writing or by taking courses of instruction, but they attempt it repeatedly and they fail solely because they don't express their feelings freely. They don't go when they say, "go"!

THESSE deadlocks between high energy and fears of failure (transferred from sex terrors) take many and fearful forms at times. I'll mention just one to show you how the complex works to defeat literary success. An industrious young man, finding his fingers paralyzed every time he set them on the typewriter keys, concluded (falsely, of course) that he was weak on grammar and rhetoric. He mastered exhaustively two or three grammars and half a dozen rhetorics. Such study, *unaccompanied by any writing*, only elevated still higher his standards of performance. Writing became even more difficult. Finally he tore his grammars

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and rhetorics to shreds and burnt them so that he couldn't return to them. It was no use. This young man came to me, wild-eyed, frantic, saying, "I think I am going crazy." He wasn't, of course. He needed only to have his sense of humor revived, to be told what was really happening to him and what to do about it.

I've reached the end of the space allotted me for this talk and have done little more than define in the most elementary way the nature of some of these dark forces that defeat some of us writers. If I have made at all clear the mechanism of the difficulties of the Perfectionist, of the Neurotic writer, I have, I feel sure, been of use. Not all of my readers suffer from these fears, but most of us do in one way or another. The full truth about them, as psychological patterns, is to be found in books now available in your public library, though their peculiar way of afflicting writers at work you will have to work out for yourself.

Here, in conclusion, is one word of specific advice: If you yearn to be a writer and you find it difficult or impossible to get started, quit trying to begin at the top with your first story. Don't tell me you're not: you *are!* Every lousy page you write is designed to make you immortal. Cut it out. Know yourself for what you are: a beginner. Be satisfied to be a beginner. Take your place at the foot of the class and, for God's sake, be cheerful about it. No one can write well until he has learned first how to write badly.

Wise old Plato said it all two thousand years ago: "The best is often enemy of the good." Give yourself a break. Give up trying to be famous and try to learn a few things.

And try to be expressive, to show your feelings. Balzac once said that every young man writer should have a sweetheart, see her once a year and write her letters constantly "for that would be good for his style." The old French romancer lived, however, in a pre-psychological era. If he were living today, my guess is his advice would be to marry the girl, live with her and every morning before beginning work, make ardent and eloquent love to her. Perhaps thus marriage as well as literature would prosper!

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